

MODERN LANGUAGE NOTES.

Baltimore, March, 1894.

THE OLD ENGLISH 'WHALE.'

OUR knowledge of the fragment which we possess of the OE. 'Physiologus' is gradually increasing, and especially is this true of the poem known as 'The Whale.' Of the latter a convenient epitome, so far as relates to the mistaking of the sea-beast for an island, is given by Brooke, 'Early English Literature,' pp. 432-3:

"The *Whale*, since it has to do with the sea, is more wrought out by the poet, and more interesting than the *Panther*. The first part of the legend—of the sailors landing on the monster's back as on an island—comes perhaps originally from the East. It is in the story of Sinbad the Sailor, but it continued for a long time in English literature, through Middle English to Chaucer, and so on to Milton's simile. Our description here is the first English use of the tale. It is fairly done, and filled in with special sea-phrases. I will tell, he says, of the mickle whale whose name is

7. Floater of the Flood-streams old, Fastitocalon.
Like it is in aspect to the unheven stone,
Such as moved is at the margent of the sea,
By sand-hills surrounded, thickly set with sea-weeds;
So that the surge-sailors ween (their souls within),
That upon some island with their eyes they look.
Then they hawser fast their high-stemmed ships
With the anchored cables on their No-land there;
Moor their mares of ocean at this margin of the main!
Thus the keels are standing
Close beside that stead, surged around by ocean's-stream.

The players of the sea climb on the island, waken a fire, and are joyous, but suddenly the Ocean-guest plunges down with the bark, and in the hall of death makes fast with drowning ship and seamen. So plays the Fiend with the souls of men."

The meaning of the curious word *Fastitocalon* was first pointed out by Ebert, *Anglia*, vi, 243-5:

"Der Walfisch wird in der einzigen handschrift des angelsächs. Physiologus *Fastitocalon* genannt, offenbar enthält das wort ein paar schreibfehler, indem es für *Aspidocalon* steht, so hat nämlich auch die eine der berner handschriften [B]. Dieser name ist aus dem ältesten griech. Physiologus entlehnt und findet sich in allen älteren lateinischen wider. Der walfisch und zwar speciell der, von dem der Physiologus wunderbares be-

¹ "... 'Thickly set with sea-weeds' is literally 'greatest of sea-weeds or sea reeds.' I take it to mean that the stone looks as if it were itself the very greatest of sea-weeds, so thickly is it covered with them."

richtet, wird also als eine riesenschildkröte bezeichnet.² Ihn beschreibt der Angelsächse so: Sein aussehn (*hiw*) ist gleich einem rauen steine (*hreoðum stāne*), als wenn an des wassers ufer das grösste der seeröhrlige, von sandbergen umgeben, umherschweife (*vôrie*), d. h. offenbar: sich auf und ab bewege. Diese beschreibung hat zwei ganz eigentümliche züge, von denen sich in den älteren lateinischen Physiologi keine spur findet. B sagt von dem tiere nur: *habens super corium suum tamquam sabulones sicut juxta littora maris*, in allem wesentlichen wörtlich übereinstimmend mit dem ältesten überlieferten latein. Physiologus aus dem 8. jahrhundert; C aber hat gar keine beschreibung. Die beiden eigentümlichkeiten des angelsächs. textes sind jede in ihrer art von besonderem interesse; die erste ist der vergleich des tieres mit dem rauen steine, sie weist auf eine ältere latein. recension, die sich an die älteste griech. näher anschloss, hin, denn einem solchen vergleich verdankte offenbar das tier seinen namen *Aspidocheleone*. Der rücken des tieres ragte wie ein gleich einem schild gewölbter felsblock aus dem meere hervor. So wird auch in der 'Peregrinatio S. Brandani,' da wo die bekannte sage von der walfischinsel erzählt wird, der walfisch als eine *insula petrosa* bezeichnet. Der andere dem angelsächs. texte eigentümliche zug ist die zweite vergleichung; sie ist offenbar ein erzeugniss der phantasie des angelsächs. poeten, der sich die belebte insel bewegt denkt wie das im winde hin und her wogende seeröhrlig; nur die umgebung desselben mit sandhügeln wird der vorlage entnommen sein, wie die beschreibung der latein. Physiologi erkennen lässt; in der vorlage wird eben der fels als von einem sand-ufer (das zum lande einlud) umgeben geschildert worden sein, woraufhin dann die latein. Physiologi den ganzen fisch mit sand bedeckt sein lassen."

Another important contribution to the knowledge of the word *Fastitocalon* has been made by Bugge (*Beiträge* xii, 79);

"Ebert hat in *Anglia* vi, 241-247 nachgewiesen, dass die stücke Panther, Walfisch, Vogel (Rebbuhn) im Exeterbuche auf einen lateinischen Physiologus zurückgehen, welcher mit dem in zwei Berner-hschr. des 9. jahrhunderts no. 233 und 318 Bongars. enthaltenen nahe verwant war. Der name des

² In his 'Gesch. der Litt. des Mittelalters,' p. 78, Ebert has the following note:

"Verderbt aus *Aspidocalon*, wie der lateinische Physiologus hat, dem der angelsächsische sich am nächsten anschliesst. Die richtige griechische form ist *Ἀσπίδοχελώνη* und bedeutet: Meerriesenschildkröte, indem als eine solche der Walfisch bezeichnet wird."

walfisches in dem ags. Physiologus *Fastitocalon* findet sich in der einen der Berner-hschrr. als *Aspidocalon* (aus *Aspidocheilon*) wider. Allein die form *Fastitocalon*, welche nach Ebert offenbar ein paar schreibfehler enthalten soll, beweist nach meiner ansicht, dass die dem angelsächsischen dichter vorliegende behandlung in irischer sprache geschrieben war. *Fastitocalon* (dessen *f* allitteriert), enthält gewiss nur einen schreibfehler, die unzählige mal vorkommende verwechslung des *c* und *t*. Die vorlage hatte gewiss *fasitocalon*. Im mittellirischen ist oft, wie hier, das *f* einem anlautenden vocale vorgeschoben; siehe z. B. Windisch Ir. gr. §108. In alten lehnwörtern aus dem lateinischen hat das irische regelmässig *c* für *p*. Endlich ist die verwechslung der tenuis und media (*t* und *d*) in lateinischen handschriften, welche von Irländern geschrieben sind, ganz gewöhnlich; siehe z. B. Zeuss-Ebel Gram. Celt. xvi f. und W. Stokes Irish Glosses."

The passage in the story of Sinbad is from the First Voyage, and is thus given in Lane's translation:

"We continued our voyage until we arrived at an island like one of the gardens of Paradise, and at that island the master of the ship brought her to anchor with us. He cast the anchor, and put forth the landing-plank, and all who were in the ship landed upon that island. They had prepared for themselves fire-pots, and they lighted the fires in them; and their occupations were various: some cooked; others washed; and others amused themselves. I was among those who were amusing themselves upon the shores of the island, and the passengers were assembled to eat and drink and play and sport. But while we were thus engaged, lo, the master of the ship, standing upon its side, called out with his loudest voice, O ye passengers, whom may God preserve! come up quickly into the ship, hasten to embark, and leave your merchandise, and flee with your lives, and save yourselves from destruction; for this apparent island; upon which ye are, is not really an island, but it is a great fish that hath become stationary in the midst of the sea, and the sand hath accumulated upon it, so that it hath become like an island, and trees have grown upon it since times of old; and when ye lighted upon it the fire, it felt the heat, and put itself in motion, and now it will descend with you into the sea, and ye will all be drowned: then seek for yourselves escape before destruction, and leave the merchandise!—The passengers, therefore, hearing the words of the master of the ship, hastened to go up into the vessel, leaving the merchandise, and their other goods, and their copper cooking-pots, and their fire-pots; and some reached the

ship, and others reached it not. The island had moved, and descended to the bottom of the sea, with all that were upon it, and the roaring sea, agitated with waves, closed over it."

On this passage Lane has the following note:

"Note 8.—*The Fish mistaken for an Island.* The origin of this first marvel related by Es-Sindibád of the Sea I find in El-Kazweenee's [latter half of the thirteenth century] 'Ajáib el-Makhlookát.' In his account of animals of the water, he says, 'The tortoise [sulahfáh, also written 'sulahfá, &c.] is a sea and land animal. As to the sea-tortoise, it is very enormous, so that the people of the ship imagine that it is an island. One of the merchants hath related, saying, "We found in the sea an island elevated above the water, having upon it green plants; and we went forth to it, and dug [holes for fire] to cook; whereupon the island moved, and the sailors said, Come ye to your place; for it is a tortoise, and the heat of the fire hath hurt it; lest it carry you away!—By reason of the enormity of its body," saith he, [i. e. the narrator above mentioned,] "it was as though it were an island; and earth collected upon its back in the length of time, so that it became like land, and produced plants."

Though the above is so opposite, I am tempted to copy from Hole's work . . . from Olaus Magnus:—

"Habet etiam Cetus super corium suum superficiem tanquam sabulum quod est juxta littus maris: unde plerumque elevato dorso suo super undas a navigantibus nihil aliud creditur esse quam insula. Itaque nautæ ad illum appellant et super eum descendunt, inque ipsum palos figunt, naves alligant, focos pro cibis coquendis accendunt: donec tandem cetus sentiens ignem sese in profundum mergat, atque in ejus dorso manentes, nisi funibus a navi protesis se liberare queant, submergantur." (L. xxi, c. 25.)

Pliny, as Hole suggests, may have been 'the general source of these sea-monsters.'

Lauchert, in his 'Geschichte des Physiologus,' is of opinion that this work was composed in Alexandria, before 140 A.D. The relevant passage from the Greek 'Physiologus' is as follows:

‘Ο Σολομών ἐν τοῖς Παροιμίαις διδάσκει λέγων· “μὴ πρόσεχε φαύλη γυναικί. μέλι γὰρ ἀποστᾶζει ἀπὸ χειλέων γυναικὸς πόρνης, ἢ πρὸς καιρὸν λιπαίνει δὲ φάρυγγα ὕστερον μέντοι πικρότερον χολῆς εὐρήσεις καὶ ἠκονημένον μάλλον μαχαίρας διστόμου.

της γὰρ ἀφροσύνης οἱ πόδες καταγούσι τοὺς χρωμένους αὐτῇ μετὰ θανάτου εἰς τὸν ᾠδην.³ ἔστι τοίνυν κῆτος ἐν τῇ θαλάσσῃ, ἀσπιδοχελώνη καλούμενον δύο φυσικὰς ἐνεργείας ἔχει. . . . Ἡ δὲ ἄλλη φυσικὴ αὐτοῦ ἐνέργεια ἔστι τοιαύτη· μέγα ἔστι τὸ κῆτος πάνυ, ὅμοιον νήσῳ ἀγνοοῦντες οὖν οἱ ναῦται, δέουσι τὰ πλοῖα αὐτῶν εἰς αὐτό, ὡς ἐν νήσῳ, καὶ τὰς ἀγκύρας αὐτῶν καὶ τοὺς πασσάλους. καὶ ἐξέρχονται ὡς ἐν νήσῳ. ἅπτονται οὖν πρὸς τὸ ἐψηθεῖν αὐτοῖς βρώματα. καὶ θερμανθὲν τὸ κῆτος καταδύει εἰς τὸν βυθόν, καὶ βυθίζει τὸ πλοῖον πανοικίον. . . .

Perhaps the story in Sinbad may have been derived from the Arabic translation of the 'Physiologus,' made by Gregory of Nazianzen (Lauchert, p. 87), or, indirectly, from the Ethiopic, Armenian, or Syrian version (p. 79 ff.).

My purpose in this paper is to call attention to two other occurrences of the word Ἀσπιδοχελώνη, the one of them in the writings of Basil the Great, the other in that of Peter of Sicily, the former accordingly of the fourth century, the latter of the ninth.

The passage from Basil is from a discourse of his 'On Companions' ('Patr. Græca,' xxx, 824 C.), where he is warning against intimacy with women as fellow-laborers:

Ἐκείνης τὰ γλυκερὰ ῥήματα ὕστερον πικρότερα χολῆς εὐρηθήσεται σοι ἐκείνης τὸ τρυφερόν βλέμμα εἰς ταρτάρου σε κλειθρα κατὰγει· ἡ δὲ τοῦ ἀδελφοῦ ἀγάπη βασιλείαν οὐρανῶν σοι προξενεῖ. Τί τὴν τῆς ἀσπιδοχελώνης ὑπουργὸν ἀγάπην προτιμᾷς τῆς τοῦ ἀδελφοῦ γνησίας ἀγάπης;

Two things are remarkable about this passage: that Basil alludes to the same verses of Proverbs which introduce the symbolism of the 'Physiologus,' and that he has had much to say, in this context, on the subject of Ps. 58. 4, by means of which he enforces his main thesis.

All that is certainly known of Peter of Sicily I extract from Giesele's Preface to his edition of the author's 'Historia Manichæorum seu Panlicianorum' (Göttingen, 1846), p. iii:

"Petrus Siculus ipse narrat, se ab Imperatore Basilio Macedone initio ejus imperii Tephricam missum esse, qui captivos nobiliores a

3 Prov. 5. 3-5.

Paulicianis abductos permutaret, atque novem menses ibi commoratum, secundo anno illius Imperatoris rem sibi demandatam feliciter executum esse. Basilius imperium occupavit die 24. Sept. anni 867 p. Chr. natum: Petri Siculi igitur, quum paulo post Tephricam proficisceretur, et secundo Imperatoris anno rediret, legatio incidit in annum 868. Historiam hanc non multo post ob eo scriptam esse, jam inde probabile fit, quod jubente Imperatore eam confecit: mandatum enim tale statim post rem peractam dari solet: necesario autem sequitur ex eo, quod victoriam de Chrysochere reportatam ejusque mortem, quae in annum 871 incidit, nondum enarrat, ideoque, quum omittere illas, si jam evenissent, non potuisset, antea scripsisse censendus est. Quod enim p. 29. de haeresi temporibus Basili triumphata scribit, id non ad illam victoriam, sed eo pertinere ipse explicat, quod doctrina Paulicianorum, quae eousque recondita fuisset, tunc in lucem producta esset. Scripsit igitur eo tempore, quod inter annos 868 et 871 intercessit."

The extract from Peter of Sicily is a longer one. It may be found in Giesele's edition, p. 34, or in 'Patr. Græca' civ, 1281 A, B. The author is denying the right of one of the heretical leaders to call himself Titus, since he is in no sense an imitator of the New Testament Titus:

Ἐγὼ δὲ τοῦτον οὐ Τίτον λέξω, . . . ἀλλὰ Κῆτος· μιμητὴς γὰρ γέγονέ τοῦ θαλασσίου κήτους τοῦ τοῖς ὕδασι ἐμφωλεῦντος.

Περὶ γὰρ τοῦ θαλασσίου κήτους φασί τινες, ὅτι τὸ θαλάσιον κῆτος, ἀσπιδοχελώνη λέγεται· ἔστι δὲ τῷ μεγέθει νήσῳ ὅμοιος, καὶ φωνὴν ἔχει βαρεῖαν ὅθεν ἀγνοοῦντες οἱ ναῦται ἐπ' αὐτῷ κάμινον, θερμανθὲν τὸ ζῶον ἀθρόως καταδύει, πάντας εἰς βυθὸν ἀποπνίγει. Οὗτος οὖν καὶ οὗτος, τοὺς ἀγνοήσαντας αὐτοῦ τῆς κακίας τὸ μέγεθος, καὶ τὴν βαρεῖαν φωνὴν μὴ ἐκκλίναντας, ἀλλὰ μᾶλλον ὑπακούσαντας, ἐπ' αὐτῷ τε τῆς ἐλπίδος τὴν ἀγκυραν θεμένους, πάντας διὰ πορὸς εἰς βυθὸν ᾄδου τοῦ πλανηθεῖσι, καὶ πρὸς πῦρ ἐξεδήμεσεν ἄσβεστον.

The relation of this Greek account to that of the 'Physiologus,' and that of either to the Old-English—and intermediate Irish—version, constitutes a pretty problem.

Two or three points seem to me fairly clear:

1. There is no authority for Brooke's "sea-weeds."

2. Since the context of the passage from Basil has much to say of the asp (Ps. 58. 4),

Sophocles may be right in translating, as he does in his 'Byzantine Lexicon.' ἀσπίδοχελ-ωσν by *asp-tortoise*, rather than, with Liddell and Scott, by *shield-tortoise*. What would be the meaning of *shield-tortoise*, anyhow, different from that of *tortoise*? One can understand *Schildkröte*, but *shield-tortoise* seems tautological. It is not easy to see whence Ebert derives his 'riesenschildkröte' and 'meerriesenschildkröte.'

3. Ebert is apparently wrong in saying of the OE. poet, "der sich die belebte insel bewegt denkt wie das im winde hin und her wogende seeröhrig." The account in the Arabian Nights, and that from El-Kazweenee, suggest rather that the tortoise—not whale—had become covered with vegetation, and that it was this which waved, and not the animated island itself. Both the sand and the vegetation are mentioned by Sinbad: "The sand hath accumulated upon it, so that it hath become like an island, and trees have grown upon it since times of old." And so El-Kazweenee: "Earth collected upon its back in the length of time, so that it became like land, and produced plants." In this particularity of the Oriental account we may have a retention of older features, such as the OE. version exhibits, but which are otherwise lost.

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THE LIFE AND GROWTH OF WORDS IN THE FRENCH DIALECT OF CANADA.

II.

IN the flora of New France the early colonists met much that was new to them. A characteristic Canadian-French word, and one which has now found lodgment in Littré's dictionary, is *épinette*, given to members of the fir and larch family. In Canada we have: *épinette blanche*, spruce (*Abies alba*); *épinette rouge*, larch (*Larix americana*); *épinette noire*, a species of fir. The word *épinette* occurs in the works of La Hontan and dates back at least to the seventeenth century. Other interesting tree and bush names are: *Vinaigrier*, sumac (*Rhus coriaria*); *orme rouge* (*Ulmus fulva*); *cyprès*, the Banksian Pine (*Pinus bank-*

siana); *bois barré* (*Acer pensylvanica*); *bois blanc*, the bass-wood or linden (*Tilia americana*); *bois de plomb* (*Dirca palustris*); *bois d'original* (*Viburnum lantanoides*). Of fruits and plants we find: *Oignon sauvage*, the Indian turnip (*Arum cucullatum*), also known as *pomme blanche*; *petite poire*, the junberry (*Amelanchier canadensis*) and the good old term *folle avoine* (wild oats) applied to the wild rice of the lakes and rivers (*Zizania aquatica*). Curious words also are *tripe de roche*, the name of the well-known edible moss, and *têtes de femmes*, the name given to the little clumps of moss on the prairies.

The terminations *-age*, *-ette*, *-ière* are much in favor with the French Canadians. We have *sapinages* (pine branches), *sapinette* (spruce beer), *sapinière* (fir-grove), *pinière*, *cédrière*, *épinettière*, etc. From the discussion of tree-names, we can pass directly over to the lumbering industries, which have given a great impulse to word-making in French Canada; indeed a large special dialect has here grown up.¹ Only a few terms can be mentioned in this brief essay, but all are full of interest. Let us visit the *hommes de chantiers*, as they are called in their *camp*. Inside the rude hut we shall find, *chiennes* (seats), *couchettes* (berths or beds), *couvertes* (blankets), besides a mass of *butin* and *drigail* (utensils, arms, furniture, etc.). If we leave the *campement* and go into the surrounding forest, we shall see at their work the *bûcheurs* or *bûcheux*, who fell the trees; the *ébotteurs*, the *piqueurs*, who square the timber, and the *doleurs* or *grand' haches* who follow up to the work of the *piqueurs*. Then there are the *scieurs*, with their *godendards* (also *galendards*), or cross-cut saws, who cut the trees into proper lengths, after which the *charretiers* load the logs upon their sleighs and take them to the *jetée* on the bank of the river, where heaped upon the snow and ice they must remain until the spring-time, when *la rivière fait son chemin* (the ice opens up) and they make the *descente* to the saw-mill. If we are watchful we shall see also the *claireurs*, who go about tramping down the snow with their long boots and removing the branches and remnants of trees from the path

¹ See the various works of M. J. C. Taché, especially 'Forestiers et Voyageurs.'

of the log-sleighs. Now the winter is past, the ice is gone, and a new life takes possession of the rivers and lakes. Floating down the current we see the huge *cage* (this is quite an old word) or *train de bois* (raft) and upon it the merry *cageux*, or *hommes de cage* singing their blithest songs. On these *cages*, *cribes*, and *dramas* the adventurous *cageux* and *flotteurs* ("river-drivers," the Canadian English call them) must run the dangers of the *dérive* (drive) and make the passage of the *glissoires* (slides) and *rapides* which they meet on their way, or risk their lives, when the logs run free, in getting loose the *clef* (or key-log) of a *jam*, or piling up of the logs, at some bend or shallow in the stream.

We may now take a glance at the French-Canadian peasant in his home. *Habitant* he has been pleased to call himself for more than two centuries, for, as early as 1704, La Hontan informs us that the word *paysan* was unknown in Lower Canada, as it is practically to-day. By right of first settlement he styles himself *canadien* (or, a little more colloquially, *canayen*) and in the name of his country and in those of many of its streams and lakes he has kept the old Indian appellations, while the towns and villages preserve beautiful recollections of the land of his fathers over-sea. In his garden he cultivates the *patates* (potatoes) and *michigouen* (parsley), both of which bear Indian names. The tobacco he smokes sometimes retains the old Brazilian appellation of *pétun* or *petun*, his pipe is called *pétunoir*, the devotees of the weed *pétuneux* or *pétuneurs*. Sometimes, however, he condescends to smoke the *kini-kinik* (tobacco mixed with willow leaves) of the half-breeds, as he very often does to drink their *thé du labrador* or their *petite bière*. If we meet him in harvest-time it may be at the *épluchette* (corn-husking), the *brayage* (flax-beating), or some *corvée* (bee). In the spring we may find him in his *sucrerie* or *érablière* (sugar-maple grove) seeking the product of the maple, from which by-and-by his children will make the *tire*, or pulled candy, which they like so well. If it be winter, the children will be sporting with their *toboganes* or *traines sauvages*, as they are quaintly termed, or shod with *raquettes* (snowshoes) speeding swiftly over the frozen snow.

At evening we shall find the *habitant* by the fireside, telling tales of *les anciens*, or of *les gros habitants* (rich ones) of days gone by, or exciting his listeners with stories of adventure and peril in the *pays d'en haut*, as he calls the more northern and western part of the country. Here, too, songs, many of which are familiar as household words in old France, others new and to the manner born, genuine products of Canadian life and scenery, are sung by young and old. These preserve for us many interesting old French words and dialectal expressions. *Cavalier*, *blonde*, *maitresse* and *jeunesse* still retain their older and better significations, the second and third meaning simply "affianced, betrothed." In the gloaming—and by what a beautiful name they call it—*la brunante*, that hour when being neither day nor night, *il fait brun*, as M. Oscar Dunn says—French-Canadian lads and lasses woo and are won in the simple fashion of olden times.

Leaving the *habitant*, let us turn our attention to the great North-West, where for nearly two centuries the industries by which the hardy tenants of that land of prairies and great lakes, of ice and snow, have been hunting, trapping, fishing and bartering with the aborigines.² The familiar names *coureur des bois*, *voyageur*, *trappeur*, meet us in writers of the seventeenth century, and the scene of their wanderings has from time to time enlarged its horizon until the shores of two great oceans formed its limits, whilst its northward progress was barred only by the icy sea. Besides the contributions they have made to the history and development of the country, these early settlers of northern and western Canada have been busy in moulding the French speech inherited from their ancestors into harmony and agreement with their new life and environment.

We may see a company of these hardy adventurers gather together on their return to the *pays d'en haut* from the east or *Morale* (Montréal). Foremost is the *bourgeois* or chief-trader, the head of the fur-company's fort in the great north-west; and the *commis* (clerks) then come *voyageurs*, *trappeurs*, with here and there a man *sans dessin*, as they

² See the works of P. Le May, J. M. Lemoine, F. de Gaspé, etc.

phrase it—a young fellow with no particular object in coming thither—all *Canadiens-français*, *bois-brûlés* (half-breeds) or *métis*, with here and there a skilful *savâge*, or Indian, to help them in time of need. Along come also the new *engagés* or employes and the crews, before the journey is over, will have great sport in making the *mangeurs de lard* (green-horns, novices) do and say many strange things; for it will be long before they have learned to become “un canotier habile et un homme du nord”; they think they are so “gai et smart” now, but wait a while.

Among the *pirogues*, *canots* and *écorses* (bark canoes), we shall find *canots bâtards* (the smallest sort); *canots allèges* (lightly laden express-boats, or despatch-boats); *canots du nord* and *canots de charge*, heavy-laden freight-boats. If we look at one of the boats carefully we shall mark the *varangues* (or *varengles*), ribs; the *clisses* or strips between the *varangues* and the bark; the *faux-mât* or strip along the edge to protect the bark; the *petit-bonhomme*, or small piece of wood put in at each end to give the vessel more strength and firmness—often curiously carved and ornamented and the gaily decorated *pinces* (or ends). Behind in the canot is the *gouvernail* or man who steers, while the paddler in the bow is called *le devant*. Let us take passage in the *mât-re-canot* (leader) or perhaps in a *barge*, with its *swip*, as the great oar is called.³ But before we are off, we may look into the cargoes a little. Amongst the *agrès*, *matériel* and *butin* we shall find some *taureaux* (buffalo-hide bags) of *pemitigon*, or *pémican*, as it is now termed; *cassots* or *casseaux* and *ouraganes*, vessels and dishes of birch-bark; *cassettes*, or trunks and boxes, belonging to the *bourgeois* or *commis*; a bundle of *catalognes*, or home-made carpets; plenty of *eau-de-feu*, and other *drogues* and *drigail*. As the canoes *montent aux bois* (go up the country), for they are all *canots de montée* we shall pass on the way some *canots de retour*, and, after a little jollification (*festin*) we shall continue our route for *le large*, the great open country of the north. As they part from each other the occupants of the two groups of canoes will sing some *chansons de*

³ See the various works of M. Petitot.

voyageur, *gatins*, *chansons d'amour*, *chanson à la rame*, *chansons de canot allège* or the like. Some one, perhaps, will sing a melancholy *complainte*, another a *chanson de médecine* and a third a *chanson de mort*, picked up during a stay amongst *les nations* (the Indian tribes). By and by some one will try to *faire de l'outarde* (imitate the cry of the Canada goose) or try to call up by peculiar cries the beasts of the forest. So time passes. After going a *pipe* (two leagues; the time of smoking a pipe) or two, we may meet some *battures* (shallows, sand-banks), *cascades*, etc., and have to *faire portage*. It is nightfall and noticing that yonder where the rocks *cantent* (that is slope down) there is not far off an *éclaircie* or clearing, we decide to camp there, and as the men are all hungry, when supper-time arrives we have almost a *festin à tout manger*, like the Indians; there is plenty of *pémican*, *rababou*, (concoction of flour and pemican), *sagamité*, *apolas* (or roasts), with a *languette* (bit from under the tongue of the buffalo) or beaver's tail for the more dainty. About this time one of the *voyageurs* has become *démonté* (in the blues; cast-down) and with divers *sacré pays maudit*, *enfant de garce*, *cré Dieu!* and other oaths, announces his intention to *se mettre savâge* (turn Indian); another, *soûlé comme dans les bonnes années*, as the *habitant* says in Quebec, makes merry at the expense of some poor *engagé* or *mangeur de lard*, who does not happen to be a *canayen* (Canadian), telling him he will meet the fate of some of the *jardiniers*, as the *voyageurs* wittily called Lord Selkirk's colonists of 1817. But one of the *associés* (partners in the Company), who happens to be with the expedition interferes, and the fellow ceases to *bâdrer* (bother, tease) the new hand. Bright and early the next morning after a good breakfast of *pémican* and *thé savâge* (Labrador tea), the canoes are off again and passing through a *grand'vue* (wide expanse in the river), we have to *faire portage* again, and as we are getting well into the game country we land to make a *cache* (deposit) of some of our provisions, and having carefully marked the spot we go on till we come to a *grande traverse*, that is, where we have to cross a lake some thirty miles broad). After this lake, several

days are spent in difficult travel and soon the head of navigation is reached, the canoes are safely *cachés* and the remainder of the journey is made on foot. Soon the *poste* appears in sight and with prayers of thanks to the *érémistes*, as the saints are sometimes called in the songs, the *voyageurs* and *trappeurs* bring the goods they have transported from the east safe within the walls of the fort and after a jolly good supper, they sleep the sleep of tired men. Next morning everything is hurry and bustle, for the fort is *en traite* (trading) and the *savages* are arriving from all quarters. Many a skin of *original* or *oriyal* (for this word has nothing to do with French *original*, being the old Basque *orignac*), of bear and of fox changes hands, and the whole commerce of the *traite* amounts to several thousand *plus* (or *pelus*, that is, beaver-skins, with the hair on, the money unit of the country).

Now let us peep in at the home of the *voyageurs*, where they are *cabannés* close to the fort. In his *loge* (not much unlike the Indian's) we shall find his *criature* (wife) a pretty *brûlée*, or perhaps a *jeune sauvage*. From *les nations* (the Indians) besides his wife the *voyageur* gets his *moccasins*; his *mitasses* (leggings); the *babiche*, or strips of skin with which his garments are fastened; the *watap* or tamarack-root, he uses to sew his *parfêche* (saddle-bag) or canoe with; the *matachias* (beads) upon his dress, the *kini-kinik* (willow-tobacco) he smokes, the *micouanne* (wooden spoon) and *ouragane* (birch-bark dish), of his chief household utensils.

Much more might be said of him were there space, but we can only note in conclusion the way in which he had expressed his ideas in the topography of the country. Half-belief in the *mahoumet* (devil) or *manitou* of the aborigines has led him to scatter over the country such picturesque names as these; *Rivière qui appelle*, *rivière qui pleure*, etc. The bogs and marshes he terms *savanes*, or, borrowing a word from his Cree Indian friends, *maskegs*; and, when they are shaky ground rather than swamps, *terres tremblantes*. A *coulée* is a valley through which generally a stream runs; a diminutive dell of like character is termed a *bassière*; an underground stream is a *gave*. Mountain-passes are *passes*, as also are fords

in the river. What is known to western American as a *knob* and to the Spanish population as *cerro*, he calls a *butte*. The old words *cascade* and *rapide* have the meaning "waterfall" and "rapid," while another old term *dalle*, signifying in the east a flume or dam (a "slide" in vernacular English) means a short canon or "narrows" in a river. Other terms of great interest are: *Désert*, a patch of cultivated land in a clearing (also the verb *désarter*, to destroy the forest, to introduce cultivation), hence the expressive name *Beau Désert*; *bois-forts*, the deep forest the great western country near the sources of the Mississippi; *bois-francs*, the more open, somewhat settled country; *bois-brûlé* or simply *brûlé* a burnt tract of forest; *prairillons*, little patches of meadow; *ferdoche*, bush, hence the term *effredoche*, cleared (land); *renversé*, tract of forest covered with trees blown down by storms; *ravage*, the destruction of leaves and young shrubs, made by the *orignal* (*Alces canadensis*) when feeding; *les terres jaunes*, the Yellow-stone country of Missouri; *les terres folles*, the district on the south shore of Lake Superior; *les fonds*, the forest-lands from which the settlers obtain their wood; *les grandes terres* or *le large*, the interior of the country (hence *vent du large*). Upon the first snows of September (*les premières neiges*) the appreciative title of *neiges de France* has been conferred, while the clumps of frozen snow and earth, which make the roads so rough are called *bourdillons* or *bourguignons*; very cold weather is *un froid de loup*; to rain is *mouiller*. Other interesting words of these pioneers of the great west are: *bois de vache* (buffalodung, used for fuel, corrupted into the western American *bodewash*); *épinette de prairie* (*grindelia squarrosa*); *lacer* (to lassoo); and the following translations or semi-translations of Indian words and phrases: *médecine*, *la grande médecine*, the so-called medicine-dances and festivals of the natives; *jonglerie*, a "medicine"-hut; *suerie*, sweat-bath after the Indian fashion.

And here this brief essay must close. Much more might be written did time and space permit. We began with Jacques Cartier and Champlain, Donnaconna and Taiguragui, and

we close with the *jonglerie* and *suerie* that betray the contact of the *Canadien* and the Indian of a later day.

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THE ETYMOLOGY OF *thill*, *fill*.

MODERN-English *thill*, 'shaft of a cart or other carriage,' was formerly (for example, by Bosworth) associated with OE. *ðixl*, German *Deichsel*; but later this was given up, and its identity with OE. *ðille*, German *Diele*, asserted, cautiously by Kluge, with certainty by Skeat, other recent dictionaries agreeing. This was probably done because it was not found easy to explain the phonetic changes from *ðixl* to *pille*, and the diversity of meaning between OE. *ðille* and ME. *pille* was considered to be more easily explained. I would here show that this is a mistake, and shall defend the older derivation.

OE. *ðille* occurs, to my knowledge:—

<i>ðille</i> 'tabulata' Corp. 1988	} About eighth century;
<i>ðille</i> 'tabulamen' Corp. 1990	
<i>pille</i> 'tabulamen' Wr. Gl. 282, 2 (about 1000); and its derivative:—	
<i>wahðyling</i> 'tabulatorium' Wr. Gl. 147, 31	} Tenth century.
<i>breda þiling vel flor on to þerscenne</i>	
'area' Wr. Gl. 147, 14	

In all these cases the meaning is 'boarding' or 'flooring of boards,'¹ and nothing to suggest association with a cart or the like.² Nor does the word mean 'board' or 'plank' or 'any thin slip of wood' as Skeat says. These meanings have been assigned to it in order to form a bridge to 'thill.' It was the related *ðel* that meant a single plank or board in OE.

On the other hand, we have the following forms and definitions of OE. *ðixl(e)*, ME. *pille* = 'carriage-pole' or 'thill':—

¹ There is no force in Skeat's statement as to the second *ðille* 'tabulamen' above, that "the sense seems to be 'board' or 'trencher';" 'table' or 'bench' would be more likely. But the context does not prove anything, for there are various words in it that are not "de mensa."

² Something like such a connection might be sought in *tabula plaustrī* 'wængehrado' Wr. Gl. 267, 33, which I do not understand.

<i>dislum</i> 'temonibus' Ep. } 1043	} About eighth century.
<i>dixlum</i> " Ef. }	
<i>pixlum</i> " Corp. 2007	
<i>dixl</i> 'arquamentum' Ef. 1147	
<i>wægnepixl</i> 'archtoes' (=arctos) Corp. 205	

wænes þisla Met. 28, 10. Ninth century.

þislum 7 *órdum Blick*. 189, 30. Tenth century.

þisl 'temo vel arctoes' Wr. Gl. 106, 29. About 1000.

þisl 'themon' Wr. Gl. 267, 26. Eleventh century.

þisl 'themon' Wr. Gl. 295, 14. Eleventh century.

thyllys 'hic limo' Wr. Gl. 665, 30.

thylhors 'hic viredus.'

chare 'hec reda.'

þilles 'timons' Rel. ii, 83.

thilles: And backward beth twey³

thilles made full sure, As for-

warde hath a drey, Pall, vii. 38.

thylle, of a carte, 'temo' Pr. P. 491.

thylle-horse 'veredus.'

thylle 'reda' Wr. Gl. 607, 17.

[a *thylle*]⁴ 'temo' Wr. Gl. 615, 35.

thylle 'reda' Wr. Gl. 628, 10.

a *thylles* 'hic limo' Wr. Gl. 727, 33.

a *thylpyn* 'hic limarillum.'

a *thylhors* 'viredus.'

a *thylle* 'hoc veredum' Wr. Gl. 811, 21.

a cartar 'hic vereda.'

a *thylhorse* 'hic veredus,'

thylhors 'hic viridus, 757, 28.

fills: we'll put you i' the fills, Shakes. Troi.

iii, 2, 48; phil-horse, Merch, Ven. ii, 2, 100.

thill, the beam or draught-tree of a cart or

waggon, upon which the yoke hangs;

thiller or *thill-horse*, the horse that is put

under the *thill*. Phillips 1706.

The words 'temo,' 'timon,' 'limo,' and 'veredum' all mean carriage-pole or thill,—literally or figuratively, for example, for the constellation known as Charles's wain, Lat.

³ Improved (?) by 'Century Dictionary' so as to read *they*.

⁴ In a later hand.

⁵ In the same glossary (727, 10) we find *hec lima* 'a fylle'; does this *fylle* for *fyle* 'file' betray confusion of *lima* with *limo* because of the existence even at that time of *f* for *th* in *thylle*?

arctos, *plaustrum*, *temo*, etc. 'Reda' would appear to be Lat. *ræda* and may also refer to Charles's wain; but it may be a mistake for *vereda*, pl. of *veredum* 'thill.' I cannot explain 'arquamentum,' unless it be for 'arctos (vel) temo(n).'

The phonological development was:—

**ðihsl(e)*. The vowel is never marked long and would regularly become short before *h* + cons. (cf. my 'OE. Phonology,' §46 ii. and MOD. LANG. NOTES, Nov. 1892).

ðihsl(e) or *ðixl(e)*, Sievers, §221, 2. For the *d* of *dixl* etc. see Sievers, §199 A¹ end.

ðisl(e), Sievers, §221, 2, 2d paragraph.

ðil(le)s, like *-gils* < *-gisl*, *gyrdels* < *gyrdisl*, *riecels*, etc., Sievers, §183, 2 b. At first this remained a singular, cf. *hic limo* 'thylls,' *Wr. Gl.* 665, 30; later it was regarded as a plural; *þilles* 'timons' *Rel.* ii, 83 etc., whence was abstracted the new singular:—

pille, *thill*. Other cases like this are: *riddle* < ME. *redel(s)* < OE. *rædelse* < **rædist*; *skate* < *skates* < Dutch *schaats*, pl. *schaatsen*; *pea* < *pease* < ME. *pese* < OE. *pisa* < Lat. *pisum*; *burial* < ME. *buriel(s)* < OE. *byrgels*; *shay* < *chaise*; *Chinee* < *Chinese*.

fill is probably due to dissimilation, the word being almost always used after the definite article. That the *th* of *the* is voiced and that of *thill* is voiceless does not militate against this explanation; for, without going back to the time when the *th* of *the* was voiceless, it is well known that dissimilation may take place between sounds not identical.

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COUP D'ŒIL SUR LE Francezismo EN PORTUGAL ET AU BRÉSIL.

ON connaît les intimes relations qui ont subsisté entre la France et le Portugal durant les premiers siècles de l'histoire nationale portugaise; elles ne formeront pas l'objet de cette esquisse. La prédilection des Portugais pour le génie français—se manifestant dans plusieurs périodes de leur histoire littéraire, mais refoulée pendant l'ère Napoléonienne—se

¹ Pour l'important chapitre des mariages, cf. Gröber, 'Grundriss,' ii. Band, 2. Abteilung, p. 171, note 1.

raviva sous le long despotisme de Beresford, de mémoire détestée. Elle s'affermirait par le prestige que le Second Empire exerçait sur toutes les nations romanes, enfin par la prépondérance mercantile de plus en plus onéreuse des Anglais, et par les allures brutales de cette nation dans la poursuite des vastes buts de sa politique extérieure et coloniale. La dernière explosion de l'indignation nationale des Portugais contre le joug britannique—lors de l'ultimatum de 1890—fut, à la fois, un cri d'admiration pour la France, libératrice des peuples européens. Le fameux poète Guerra Junqueiro écrivit, dans le fragment "A Inglaterra,"² pp. 59, 60, les vers que voici:

Quando ('Maintenant que') já se desenha em arco d'al-liança

A porta triumphal do seculo que vem,
Por onde dez nações marchando atraz da França,
Palmas na mão, cantando um cantico d'esp'rança
Hão de entrar n'uma nova, ideal Jerusalem;

Quando Paris entoa uma epopeia homérica
Com o timbre immortal da sua herculea voz;
Quando n'uma rajada esplendida e chimerica,
O ciclone de luz que deu volta á America 3
Vae co'as azas de fogo a perpassar por nos

Qual se fora de noite em matagal bem denso,
Estrangula-se a um povo heroico o seu porvir,
Rouba-se uma nação como se rouba um lenço. . . .

Cet hymne de désespoir, avec toute son exaspération aveugle contre l'Angleterre, bourreau des petites nationalités commerçantes; avec sa glorification, peut-être non moins exagérée, de la France, reflète à peu près ce qui, aujourd'hui, est le sentiment prédominant au Portugal. Peignant admirablement la position que la France a gagnée dans l'âme politique de la nation portugaise, ces vers contribuent à la fois à nous expliquer l'importance que l'influence française a atteinte, en Portugal, dans les divers domaines de la culture intellectuelle et, particulièrement, en matière de lettres.

C'est un fait connu que les auteurs français ne sont lus nulle part plus avidement qu'en Portugal. Examinez les catalogues d'une librairie portugaise quelconque; vous serez étonnés de trouver que les Kock, les Sue, les

² Annexé à son poème politique "Finis Patriae," Porto, 1891.

³ Allusion à la chute de l'Empire, au Brésil, Novembre 1889.

Sand, les Musset occupent le premier rang, qu'ils forment souvent la majorité vis à vis des écrivains nationaux. En étudiant les jugements portés par les littérateurs de ce pays sur Victor Hugo, à voir les holocaustes qu'on ne s'y lasse point de dédier à sa gloire, on dirait que ce poète a les mêmes titres à la vénération comme saint national portugais que le grand épique lusitanien du seizième siècle.

On conçoit que les voix qui se font entendre au Brésil soient un écho assez fidèle de celles du Portugal. Dans un ouvrage du romancier estimé Sylvio Dinarte, un père écrit à son fils qui fait le tour d'Europe: "Visitaras a França, o centro d'onde irradiava a civilização fútil ao lado da grandiosa . . . acotovelaras os nomes mais prestigiosos do século nas ruas de Paris."—La pauvre voisine d'Outre-Rhin, par encontre!

"As tuas reflexões sobre a Alemanha são talvez exageradas, mas há certo fundo de razão. Já li . . . que o fumo tem estragado ou melhor viciado a poderosa intelligencia germanica, envolvendo-a nas suas indefiníveis spiras, como já embruteceu a Turquia, anquilando o seu poder pensante muito mais fraco."

(Eh! la belle chose que le *poder pensante*!)

Tout Allemand lui est *um maluco, um sonhador*. Les types qu'il produit répondent à cette singulière fantaisie:

"O doutor Schlossen (qui s'est égaré au Brésil). . . era um alemão alto, gordo, charlatão até a ponta dos cabellos, formado n'uma universidade problematica de algum grão-ducado tudesco do tamanho de um grão de arroz, dotado de alguma intelligencia . . ."

On a le sentiment que M. Dinarte ne voit jamais par ses propres yeux, mais par les lunettes troubles d'un esprit aigre fortement prévenu contre la race germanique. Il enchérit même sur l'aversion que l'Allemagne inspire à quelques Français. À ce point de vue, les observations éparses qu'il présente sur certains auteurs allemands et qui constituent comme un petit commentaire esthétique sur la littérature de ce pays, peuvent donc servir de preuves authentiques de son *francismo*. Avant cependant de les passer en revue, nous croirions nous rendre coupable d'un péché d'omission en ne pas constatant

⁴ "A Mocidade de Trajano," deux parties, Rio de Janeiro, 1871.

que M. Dinarte n'ose débiter son raisonnement sur la littérature allemande qu'en toute confiance: "porque tanta, tanta gente a admira, a preconiza, que fôra lutar contra o consenso quasi unisono não ir em côro com ella."

Voici donc les idées qu'il avance:

"A litteratura alemã representa um desses astros ostentosos que muitos respeitam e supõem de tal importancia que com o chôque abalarão a terra em seus eixos.

Contemplem-o-los porém com os olhos de Babinet e da astronomia: nada mais são do que méras nebulosas mais concentradas em sua massa cahotica. Schiller para mim é o núcleo do cometa: o poeta que tem mais valor. O seu theatro é animado, as scenas pathéticas, o enredo firme e real, o merecimento intrínseco, não dependente do encadeamento de phrases pomposas ou obscuras e sujeitas a mil interpretações.

Neste typo Goethe é inimitável. Quanta palavra para trazer á luz uma idéa! Quantos rodeios, que ambages a cercão logo, essa idéa! É sempre a influencia das poesias cyclicas, das lendas e cantos lyricos da Alemanha da idade media! E em todo um acervo immenso de poesias, raros toques de originalidade. Como bem diz um critico: 'os poemas francezes fornecem todos a idéa primitiva, quer da obra épica quer da lyrica; os allemães a estirão, commentão-na, a pretexto de aviventá-la, a obscurecem e, para torná-la interessante, multiplicão os anachronismos e confundem as theologias, a historia e a geographia. Enthusiastico admirador do passado, refractario ás impressões vivas do momento, apraz-se o allemão na contemplação vaga de heróes e heroínas de legendas e entrega-se, na meditação de combates mysticos entre o bem e o mal, á divagações somnolentas.'"

"No Fausto quanto é vizível o influxo de Shakspeare e de Voltaire! Comparem a maravilhosa scena das feiticeiras de Macbeth com a identica do Goethe.

Dizem os biographos que Goethe era egoista e algido em seu caracter; na verdade seus escriptos, trazem cunho de um enthusiasmo estudado e de uma religião pantheista senão quasi nulla.

O seu theatro me parece um admiravel monumento de estylo, mas basta isto para

⁵ Comparez cette autre tirade:

"É proprio dos scismadores: fazem mil conjecturas sobre factos impossiveis, não existentes ou por succeder: creio difficuldades para tentar vencel-as ou esbarrar de encontro a ellas, perdendo nessa luta ingloria e desrazoada thesouros de energia.

Ninguém sabe disso melhor do que o allemão, e creio que Goethe é a personificação dessa tendencia que produziu a segunda parte do Fausto, razão de eterna cogitação e divertimento de seus patricios."

produções dramáticas? Goetz de Berlichingen, Tasso, Iphigenia em Taurida, Égmont, têm situações, lances, movimentos pathéticos?

Então em relação aos outros poetas alemães? Muitos fallão, por ouvir dizer, nos Nibelungen, em Klopstock, Lessing, Gesner, Burger o tenebroso, em Kotzebue, Schlegel, Uhland, Fleming, Alberto de Haller, Herder e Frederico Schiller."

Comme Goethe paraît un versificateur médiocre pour avoir eu le tort de déplaire à quelque obscur critique français, ainsi Heine trouve grâce devant les yeux de M. Dinarte pour avoir assez heureusement copié le génie français—seul mérite qu'il puisse imaginer. Il dit à ce sujet :

"Eis comtudo Henrique Heine que destaca de tão solemne pleiade e destaca-se por gosto proprio. É o espirito francez com formas alemãs. O seu typo é a vivacidade, o sarcasmo. Ri-se da humanidade e a compara com os percevejos. Não tem comtudo o genio de Byron"

Voilà sans doute des apophtegmes du dernier ingénieux⁶ et qui nous tentent de supposer à M. Dinarte un air de famille prodigieux avec ce même esprit d'élite dont il fait justice en disant, dans un autre paragraphe :

"Tenho por certo porém que uns dous terços desses encomiastas (de la littérature allemande) estão no caso daquelle Gascão que tivera doze duellos para estabelecer a superioridade do Tasso sobre Ariosto e que, no acto de morrer, confessou não ter jámais lido nem um nem outro desses poetas, por cuja causa tanto esgrimira."

Certes, il ne faut pas être chatouilleux sur le point de la critique esthétique pour pouvoir digérer de pareils à-propos sur une des grandes littératures du monde. Évinçons-la, et tout est dit selon ces plaisants critiques.⁷

⁶ On trouve pourtant une observation assez spirituelle sur certains traits caractéristiques des différentes nations, que je transcris ici :

"Um allemão por distração é capaz de contar quantas folhas tem uma arvore; outro contemplará horas esquecidas um pé de vergiss-meinnicht e escreverá tres tomos a tal respeito."

Se pretender ser bem claro e fazer-se comprehender, escreverá mais outros dous volumes, ao passo que um inglez diria tudo em dez linhas de uma clareza espantosa ou o francez em catorze paginas, das quaes treze fôra para o prologo."

⁷ Il serait intéressant d'apprendre quel jugement M. Dinarte porte sur la littérature anglaise. Peut-être en a-t-il des notions plus précises; parmi les *motti* dont il fait précéder tous les chapitres de son roman, et qui sont pris dans dix langues différentes, presque la moitié (vingt-neuf) sont anglais; c'est surtout Byron qu'il cite.

Il serait aisé de multiplier les exemples, de citer force appréciations analogues, tant de la littérature française que de la littérature allemande, dans les auteurs de langue portugaise. Ils se complaisent à expliquer comment tout en France est fait on ne peut mieux, et, comme refrain, à vaticiner la délivrance des peuples sous l'égide de cette nation aux prodigieuses destinées. Si de telles fantaisies sont flatteuses pour le génie français, à coup sûr elles sont propres à faire des ravages dans l'impartialité publique et, partant, dans la morale de la nation qui en est régalée jour par jour. Loin de moi tout chauvinisme littéraire! Mais y a-t-il rien de plus singulier que de voir un peuple plein d'imagination, de verve poétique, de tout ce qui peut contribuer à l'enrichir d'écrivains brillants—de le voir qui se perd dans un engouement capricieux tournant en fétichisme,—de le voir qui tue sa nationalité littéraire?

Il est à propos de remarquer que de temps à autre on constate comme un revirement des esprits dirigé contre la gallomanie, lequel se fait jour dans de rares productions de la littérature contemporaine et ose percer dans quelques organes plus indépendants de la presse. Parmi les œuvres complètement étrangères au *francezismo*, citons p. ex. les chroniques de village tant admirées de Julio Diniz (pseudonyme pour Joaquim Guilherme Gomes Coelho, 1839-71): 'A Mõrgadinha dos Canaviaes,' 'Os Fidalgos da Casa Mourisca,' 'As Pupillas do Sr. Reitor.' M. A. Soromenho, dans une préface à cette dernière nouvelle, a observé avec beaucoup de justesse :

"Os romances firmados com aquelle modesto nome são a corôa mais brilhante da literatura romantica em Portugal. Não imitou ninguém; não teve ainda imitadores. Apareceu no meio d'uma literatura sem significação, ridiculo arremêdo da orgia literaria da França; literatura sem inspiração e sem arte, sem sciencia nem consciencia, sem sentimento, corrompida, gasta, inutil . . . e elle, immaculado d'esta heresia da arte, espiritualista no meio do materialismo mais grosseiro, inspirado do sentimento do bello, do verdadeiro e do bom, que era o seu culto, que estava gravado na sua alma, entre escriptores para quem o bello era um engenhoso absurdo, que consideravam o verdadeiro a exhibição a nú das torpezas do vicio, que julgavam ser o bom a representação do mal, mas o mal revestido de

atractivos, romantizado, seductor; elle, Julio Diniz, incognito, faz-se ler, é admirado, produz entusiasmo, é preconizado o primeiro romancista portuguez."

Il paraît du reste que surtout les personnes qui prennent sérieusement à cœur le salut de la jeune génération sont décidées à combattre la séduisante immoralité des écrits français, en leur opposant des ouvrages sains de principes et qui évitent tout ce qui pourrait égarer les imaginations non-développées. Lors de la récente publication d'une œuvre d'éducation,⁸ dans une critique de M. Antonio da Costa, insérée dans les principaux journaux portugais, on lisait ce qui suit :

"O livro é admiravel, pela sua fôrma e pelo fim a que se destina. . . Respiramos tambem do francezismo que, em geral, nos suffoca desde pela manhã até á noite. Revejam-se ali as mães (e por milhares se contam!) que fazem das filhas umas vulgaridades vaidosas, sem principios, nem idéas, nem instrução séria, de almas achatadas e de corpos enfermos. Este conto *A familia Vieira* fecha o livro com chave de ouro."

Il est cependant probable que de tels livres ne trouvent qu'un public assez limité. Pour la plupart, d'ailleurs, ils sortent des cercles dévots, et l'on connaît le rôle funeste que la *beatice* joue en Portugal, particulièrement dans le monde féminin. Presque tous les romans contemporains sont propres à en donner une idée: qu'on examine les ouvrages d'Eça de Queiroz, de Camillo Castello Branco, de Julio Diniz.

Il est à croire que la résistance contre le *francezismo* inauguré au Portugal dès la naissance nationale, restera pour longtemps encore sans influence efficace—les symptômes en étant toujours isolés et partant de cercles comparativement restreints. Encore faut-il tenir compte de ce que les pays de langue espagnole, enfermant de tous côtés le territoire portugais, tant en Europe qu'en Amérique, subissent des influences pareilles. Que d'auteurs, encore là, *abrevándose en extranjera fuente*; ne sortant jamais *del círculo que forma el genio francés*; dont la plume est *contaminada de incurable galicismo*; enfin, qui sont entachés de tous les défauts de la *escuela afrancesada de nuestro país*!

⁸ *A's Mães e as Filhas*, Contos, por de Café (pseudonyme pour Mme ?), Lisbonne.

Pour conclure. Nous avons observé plus haut que la gallomanie est aussi profondément enracinée dans la vie et la littérature politiques que dans les belles lettres. Souvent l'idolâtrie vouée au prestige du nom français est poussée jusqu'à l'abnégation de la propre nationalité. L'assemblée législative du Brésil a proclamé fête nationale le 14 juillet, et non le 15 novembre, date de la chute de l'Empire. Il se pourrait que ce fait curieux se répât un jour en Portugal, où la faction républicaine concentre son espoir sur une débâcle prochaine. La tendance en faveur d'un changement de gouvernement est forte; les chefs littéraires la secondent de leur mieux et font un culte de jeter les plus sanglantes insultes à la face de la dynastie régnante. M. Guerra Junqueiro, parlant⁹ des *porcos da vara de Bragança*, vise évidemment au roi actuel, Dom Carlos I^{er}; de même, lorsqu'il s'écrie:¹⁰

Ha de o corpo de um rei dar um banquete a um cão!

Telle est encore la tendance de son petit poème débordant d'infâmies, "*O caçador Simão*," publié comme les autres chez un *livreiro da real casa*.

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ANGLO-SAXON *nemne* (nymbe) AND THE 'NORTHUMBRIAN THEORY.'

THE spirited attack of Wülker (*Anglia, Beiblatt* iv, 225 ff.) upon Stopford Brooke's theory of the Northumbrian origin of most of Anglo-Saxon poetry, makes it desirable that some one should sum up all the linguistic evidence for the 'Northumbrian Theory.' A few words from Professor Sievers, or from one of our own veterans in the Old English field would take the whole matter out of its present indefiniteness and set it right. I wish to present only a piece of evidence toward such a brief for the 'Northumbrian Theory.'

In the course of a syntactical investigation ("The Conditional Sentence in Anglo-Saxon") I read carefully the important prose texts, and was able to control the material for the poetry through the numerous syntactical dissertations

⁹ 'Finis Patriae,' p. 41.

¹⁰ 'A'Inglaterra,' p. 68.

supplemented by my own reading. In revising the material it became evident that the forms *nemne* and *nymðe*, used both as conjunctions and prepositions in the sense of *buton*, were practically absent from good West-Saxon texts, while they abounded in the few early Anglian texts that have come down to us. The necessary conclusion was that the forms were not West-Saxon, and that their presence in doubtful texts was legitimate evidence, so far as it went, that the original form of the doubtful text was Anglian rather than West-Saxon. This statement of the dialectal character of the words *nemne* (*nymðe*) is, so far as I know, new; in any case it has hardly been applied to the question in point. To prove the point it will be necessary to show the occurrences of the forms in Anglo-Saxon. My list is as complete as possible, not more than two or three instances can have escaped notice.

nemne (*nymðe*) IN WEST-SAXON TEXTS.

'Blickling Homilies,' *nemne buton* 19,²²; *nempe* 161,⁹; *nefne* 223,³⁶.

'Wright-Wülker Vocabularies,' *nimpe* 249,⁹; *ni forsan* twice translated *nimðe wen ware* 424,²³; 525,³ (These glossaries appear to be West-Saxon, although they may of course have been in part made up from dialectal glosses).

There are in all then just five instances in West-Saxon. I can vouch for its absence, in the three great translations of Alfred, the 'Pastoral Care,' the 'Orosius,' and the 'Boethius'; in the chief works of Aelfric, the 'Homilies,' the Old Testament paraphrases, and the first published part of the 'Lives of the Saints'; in the Anglo-Saxon Gospels; in the Chronicle including the poems; and finally in the large collection of homilies attributed to Wulfstan. It is not recorded in Schröer's glossary nor in Bosworth-Toller for the 'Benedictine Rule.' The evidence would appear to be overwhelming that from the time of Alfred on, the form was not in good literary use in West-Saxon. The form *buton* was used invariably, and the five cases of *nemne* noted, occurring not in texts of the first authority, are no more than may easily be accounted for on the theory of dialectal influence. Let us now examine the occurrences in texts that are undoubtedly not West-Saxon.

ANGLIAN AND KENTISH TEXTS.

'Vespasian Psalter' (O.E.T.), *nemne* 7,¹³; 93,¹⁷; 118,⁹²; 123,²; *nymðe* 123,¹; *nemðe* 126,¹; 'Vespasian Hymns,' *nybðe* 7,⁵³; *nemðe* 7,⁶⁰.

Charter 34 (O.E.T.) probably Kentish, *nymne* l. 17.

Rushworth Gloss of Matthew, *nympe* 5,²⁰; 12,²⁹; 19,⁹; 21,¹⁹; 24,³⁶; 26,⁴² (also in Lindisfarne Matthew); Lindesfarne and Rushworth Mark, *nympe* 2,²⁶; 3,²⁷. In all seventeen instances in a body of literature hardly the fifteenth part of the West-Saxon examined.

From its frequency in the 'Vespasian Psalter' and in Rushworth Matthew, it seems probable that the form was specifically Mercian, though used also in the North. The only notable dialectal text, in which it could occur, from which it is absent is the 'Durham Ritual.' This, taken with the fact that *buton* is found with *nemne* from the first, is, perhaps, proof that the form was old, and that its tenth century use was archaistic, the fact that the word is found in no form in Middle English tends to strengthen this conclusion. In any case the form is evidently Anglian.

TEXTS, THE DIALECTAL ORIGIN OF WHICH IS DOUBTFUL OR QUESTIONED.

The so-called Alfredian Translation of Bede's 'Ecclesiastical History,' *nemne* 72,¹⁶; 78,¹; 78,²³; 80,²²; 80,³⁰; 84,²⁶; 86,²; 160,¹⁰; 160,¹⁷; 182,²⁴; 190,³¹; 228,¹; 278,¹³; 278,³¹; 280,². In all fifteen instances.

This text must certainly be regarded as doubtful in dialect since Miller's investigation in the Introduction to his edition. This fact of the frequency of *nemne*, a form which never occurs in the three other Alfredian translations, is, I believe, strong corroborative evidence of the Mercian origin of the translation. It is certainly strong evidence that the translation is in no way the work of the king; for we can hardly believe, granting the improbability that the king should have varied in the use of so common a conjunction, that the variation, *buton nemne*, would appear in only one of four long translations. Close syntactical comparison of the Bede with the three other translations would bring out further differences. My notes show the modal conjunction *swa swa*, 'as if,' to be the regular form in Bede, while *swylce*

is almost invariable in the other Alfredian translations.

INSTANCES IN POETICAL TEXTS.

Harrison and Sharp's edition was used for 'Beowulf,' Grein's 'Bibliothek' for all other poems.

'Beowulf,' *næfne*, 250, 1354; *nemne*, 1082, 1553, 2655; *nefne*, 250, 1057, 1935, 2152, 2534, 3055; *nymðe*, 782, 1659.

In all thirteen instances exhibiting all forms of the conjunction.

The Cædmon Cycle: 'Genesis,' *nymðe*, 21, 103, 880, 1401, 1905, 2134.

'Exodus,' *nymðe* 124, 438.

'Satan,' *nymðe* 18, 331, 335, 350, 493, 677.

'Daniel,' *nymðe*, 143, 214, 567, 575.

'Judith,' 52.

The form in the Cædmonian poems is always *nymðe*. It is noteworthy that the form is not found in the probably West-Saxon interpolation 'Genesis' B.

The Signed Poems of Cynewulf: 'Juliana,' *nemne* 109; 'Crist,' *nymðe* 324; 'Vercelli Fragment' (*Z. f. D. A.*, 33, p. 73), *nempe* 20.

Cynewulf Cycle and other Poems of the Exeter Book:

'Andreas,' *nemne*, 664; 'Guthlac,' *nemne*, 339; 'Phoenix,' *nemne*, 260; 'Riming Poem,' *nefne* 78; 'Seafarer,' *nefne* 46; 'Wanderer,' *nemðe* 113; 'Wife's Complaint,' *nemne* 22; 'Domes dæg,' *nympe* 38; 'Bi Manna Lease,' *nimðe* 37; 'Vaters Lehren,' *nefne* 56; 'Gnomic Verses' (Grein-Wülcker's numbering), *nefne* 106, 186.

'Riddles,' *nymðe* 21,²²; 24,¹⁶; 26,³; 41,²¹; 42,⁷.

'Paris Psalter,' *nymðe*, 93,¹⁶; 123,¹; 126,^{1,2}; 58,¹; 65,¹⁸. This document pending closer examination is supposed to be of Kentish origin, vid. Wülker's 'Grundriss.'

In all the poetry we find fifty five instances. With the exception of 'Elene,' we find it in every important poem for which Anglian origin has been affirmed, while its absence is noteworthy in such West-Saxon poems as 'Genesis' B, the Metres of Boethius and the poems in the Chronicle. To the possible objection that it may be a poetical word, it can be answered, that it is found not only in the interlinear glosses, but also in Beda.

The conclusion, it seems to me, is inevitable that the conjunction *nemne* (*nymðe*) is an Anglian form, and probably Mercian.

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THE LORD'S PRAYER IN JUDAEO-GERMAN.

In 'Mithridates,' ii, p. 224, we find a specimen of the Lord's Prayer in Judaeo-German which the author, Adelung, calls a "Gemengsel":

"Aunzor Patir, dahar ain Himal iz,
Haz zid gihillig diinim Naman;
Haz kumi diin Kinikrik;
Haz zam gemaham din wilan auip Hardin, gelik wia aim
Himal;
Aun gib aunat hithi aunezereth gezi haltin Beruith;
Aun fregib auneth aunzeri Thuldin, geliik mir auk frege-
habin tzu dia aunoz thutzudig zinin;
Aun berhang aunez ain kiini Ferzuifeneg."

This is preceded by the following remark:

"... in der Leipziger Sammlung, S. 34, befindet sie sich bloss mit Rabbinischer Schrift ohne Lesung, in des Hervas 'Saggio pratico,' S. 189, aber mit Lateinischer Schrift, nur dass er die letzte Bitte aus Versehen weggelassen hat."

Even the layman can see that no such dialect as the above could have existed in Germany a century ago. It is, however, easy to reconstruct the original form from which Hervas copied it, by observing the rules for transliteration of German with Hebrew characters and by eliminating all errors committed by the Latin transcriber, due to his ignorance and negligence.

The following peculiarities of Judaeo-German orthography need special attention:

1. Aleph=*a* and *o*.
2. Ayin=*e*.
3. Yod=*i* and unaccented *e*.
4. Vau=*u*.
5. Vau+yod=*ui*, *ou* (=Germ. *au*), *öj* (=Germ. *ö*).
6. Yod+yod (or simple yod) =*ei* (*eu*).
7. Unaccented *e*, especially before syllabic liquids, is frequently omitted.
8. Aleph before vau or yod, in the beginning of a word or after another vau or yod, is merely a matrix indicating that the same are to be read as vowels.

9. Aleph at the end of words after yod (especially if accented) is silent.

10. Pe does duty for *p* and *f*.

11. Kaph stands for *ch*.

12. Zayin stands for sonant *s*.

13. Tsade=Ger. *z*.

In the Rabbinical alphabet a number of letters look very nearly alike; to judge from the peculiar mistakes made, the original text was written in that form of the Rabbinical alphabet known as 'Frauenjüdisch' or 'Weiberdeutsch.'

14. *t* may be mistaken for *m*.

15. *sch* and *s* may be mistaken for *t*.

16. *l* may be mistaken for *z*.

17. *ch* (kaph) may be mistaken by the careless for *f*.

18. *m* may be mistaken for *vau*+*vau* or *yod*+*yod*, and vice versa.

Besides, the following mistakes are added by the transcriber himself.

19. Hervas adds vowels between consonants according to his own taste.

20. He gives to kaph the value of *k*, instead of *ch*.

21. to teth sometimes the value of *th*.

22. to ayin the value of *h* instead of *e*.

23. to cheth the value of *h*.

In reconstructing, I shall use the German spelling except where sounds and forms differ.

Aunzor, corrected by 8, 12, 7, 19 becomes Unser
 Patir " " 10, 3 " Vater
 dahar " " 22, 19 " der
 ain " " 8 " in
 Himal " " 19 " Himmel
 iz " " 12 " is
 Haz " " 22, 19, 12 " Es
 Kinikrik " " 6, 20 " Kinikreich
 zam " " 19, 18 " sei
 gemaham " " 23, 19, 14 " gemacht
 auip " " 8, 5, 10 " ouf
 wia " " 9 " wie
 aunat " " 3, 19, 15 " uns
 gezi haltin " " 12, 19, 22, 16, 3 " gesetzten
 Thuldin " " 15, 3 " Schulden
 thutzudig " " 15, 16, 19 " schuldig
 Ferzuifeneg corrected by 12, 17, 19 becomes
 Versuchung.

The other words offer no difficulty.

The corrected text will be as follows:

" Unser Vater, der in Himmel is
 Es sei geheilligt deinem Namen,
 Es kume dein Kinikreich;
 Es sei gemacht dein wilten ouf Erden gleich wi im Him-
 mel;
 Un gib uns heite unserem gesetzten Bröjt;
 Un vergib uns unsere Schulden, gleich mir ouch vergeben
 zu die uns schuldig seinen;
 Un breng uns in keine Versuchung."

Although many words are purely German, yet a number of others by their form and construction prove to be Judaeo-German (cf. *Am. Journal of Phil.*, Vol. xiv, Nos. 1 and 4). Such words are: *is*, *kume*, *Kinikreich*, *gleich*, *Bröjt*, *mir*, *seinen*, *breng*.

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LE DOCTRINAL DES FILLES.

THIS is the title of an anonymous poem which is found in a MS. of the British Museum, Lansdowne 380, fo. 6. The poem consists of thirty four stanzas, written in a hand of the early sixteenth century without the use of abbreviations. The MS. containing it appears to have formerly belonged to one Thomas Kendall, whose name is on the fly-leaf.

ENSUIT LE DOCTRINAL DES FILLES.

1. Fille. pour faire bon tresor
 Crainte ayes deuant voz yeux
 Car en fille crainte siet mieux
 Que le Rubis fait en lor
2. Fille. ne vous veuillez mesler
 De bailler a amours auance
 Dont ayes apres repentance
 Ne nul en faille en mal parler
3. Fille. soyez en habis cointe
 Et vous pares de grans vertus
 Sans faulx semblans, ne riz nabus
 faire. a ceulx dont estes acointe
33. Fille. prenez mes ditz en gre
 Dignes ne sont dauoir bon bruit
 De mauuais terrouer, poure fruit
 Maistre ne suis en nul degre
34. Fille. lisant ce doctrinal
 Du sens retenes la doctrine
 Car qui bien en son cueur limprime
 A grant paine finera mal.

I have kept the punctuation, etc., of the

MS., in which, however, the stanzas are not numbered.

The only word in the above stanzas calling for any remark here is the now obsolete *terrouer*, which has been replaced in the modern language by the form *terroir*, signifying *land* in an agricultural or territorial sense.*

Perhaps some reader of MOD. LANG. NOTES may be able to add to our scanty knowledge concerning this poem.

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PICARD DIALECT.

WHILE engaged in Northern France in studying the dialect spoken on the borders of Picardy, I happened to find at Sissy, a small

village about fifteen miles east of St. Quentin, a popular song which, it is believed, has never before been printed, and I was told that it is probably unknown beyond the limits of the village. This song would seem to be of interest from a dialectic point of view, as it shows the present speech of that part of the Picard territory, verging on the Champagne district. In the following transcription, I have used Mr. Paul Passy's system of phonetic representation; the only point to be noted, in regard to the text, is the word *seure* (in the last line of second verse), in which the sound *eu* is unrounded, midway between *ə* and *y*, which I have represented by the sign *yc* according to Mr. Bell's system of transcription.

Italic *z* represents the ordinary French *j*-sound.

ECHE FAMEUX CACHIEU.

ef famø Kafjø.

En jour jem bout dam n'esprit ed m'en allé al cache
 È zur' zəm but dām nespri ed m'ē nale al KA:f.
 Ej m'armoé d'en joli fusi qui miloé comme en glache
 əz m'ARMwə d'ē zoli fyzi Ki milwə Kom ɛn gla:f
 J'em su dit, piK'v'lo du bieu tan, voions quej' méche mes guettes
 Zəm sy di piKvlo dy bjø tā Vwejō Kəz mef me get
 Pi quej 'm'en voéche da che con quant s'rwè eq pour tuer d'zalouettes
 Pi Kez m'ē vwef da fe Kō Kās s'rwə eK pur tye d'zalwet.

Em v'lo parti tout droé dvan mi men fusil d'sus m'népeule
 əm V'lo parti tu drwe d'vā mi mēfuzi d'sy mnepəl
 Ej bondischoè comme en cogris au mitan des zéteulles.
 əz bōdifwə Kom ɛ Ko gri o mitā d'zetəl
 Mais folloè vir come j'etoè bien; eche n'é poen l'tout d'el dire
 Me folwe vir Kom z'etwə bjē; əf ne pwēl' tu dəl di:r
 Ej su ben seure èque tout chez gins y s'in crevoèt ed'rîre
 əz sy bē sykr' ek tu fe zē i sē KRøvwet ed rîr.

Comme ej tornoè el coin d'en bo, vlo en gros liève quis 'désaque,
 Kom əz tornwə əl Kwē dē bo vlo ɛ gro jev Ki s'desAK
 Yn'avoè poen sitot fœe en po qui n'étoè pu al même take
 In 'Awə pwē sito fwə ɛ pō Ki n'etwə py al mem tAK
 J'en étoè tout éboy avec em bouque ouverte
 zē etwə tu ebci AveK em buK uvert
 Eh. jem disoè tout enparmi, q'v'lo en matin quet alerte
 e zəm dizwə tu ɛ PAR mi. K'v'lo ɛ matē Ke talert.

*Cf. Littré, 'Dictionnaire de la Langue Française,' s. v. *terroir*; Godefroy, 'Dictionnaire de l'Ancienne Langue Française,' s. v. *terroier*; Sainte-Palaye, 'Dictionnaire Historique de l'Ancien Langage François,' s. v. *terrouer*.

En v'loti poen q'près d'en molin ej croé vir en bête
 En vloti pwê Kpre dè molê ej Krwe vir ên be:t
 Ej pensoè q'ch 'étouè en lapin: q'dis: j'vo li casser l'tête
 əz pēswe Kfetwe ê lapê: K'di zvɔ li Kase l'te:t
 Ej m'avanche comme en freubon, j'dis: tir mi èche compère
 ez maváf kom ê frøbō zdi tir mi ef Kōper
 Ej tire edsu ch'etoè en carden quel vent roulouè à terre.
 əz ti:r ədsy fetwe ê KARDê Kəl vê rulwe A ter.

En peu plus loin j'ai aperçu des perdrix qui courouette
 ê pø py lwê ze aperfy de perdri Ki Kurwet
 Aussitot qûe j'ai yeu vu mes yeux d'zes dévourouette
 Osito K'ze jy vy me zjy dze devurwet
 V'loti poen quej 'm'aproche vers eux, y promenoette par douzaine
 Vloti pwê Kəj maprof ver ø i promnwet par duzen
 Y s'envolte, ej tir mes deux queux ej n'en voé poen quer ene
 I sêvolt əjtir me dø Kø əj n'ê vwe pwê Kwer ên

En passan pal l'mitan d'en plan, mi hardi comme en sabre
 ê pasā pallmitā dē plā mi.ARDi Kom ê sab
 Ej guignoè en heu d'tens en tan si n'avoè rien d'sus zabre.
 əz ginwe ê dtê ê tã si n'avwe ejê dsus zab.
 En pommier couqué bien daplomb quelvent avoè foè quere
 ê pômje kuke bjê daplō Kəl vê avwe fwê Kwer
 Jem tape edden, j'qué d'tout mōn lon ej démonte em maquoère.
 zəm tap əddê z'ke dtu mē lō əz demōt əm makwer

J'en n'etoè tout déconforté, j'n'en trépignoè d'colére.
 zê netwe tu dekdōforte, znê trepinwe d'koler.
 Ej juroè comme en possédé, mais pour combler m'misère
 əz zyrwe Kom ê posede me pur Kōblem mizer
 V'lo ti poen quis'met à plouvoer, folloè vir quer che gouttes
 Vloti pwê Kis me A pluvwer, follwe vir Kwer se gut.
 Sur men dos, pou n'point tout r'chevoir j'ai pren bien vite m'route
 Su mē do pun pwê tu rfəvwer ze prê bjê vit əm'rut.

Comme j'avoè mes pauve boyaux qui gargouillette dam' panche
 Kom zavwe me pov bojo Ki gargujet dām páf
 Ej vo pour menger en morcieu, mais, mi qui n'o poen d'chance
 əz vɔ pur mēze ê morsjø. me, mi ki n'ɔ pwê dfās
 J'avoè apporté d'no maison en boen cantir d'brique
 Zavwe Aporte dno mezō ê bwê Kātir əd'brjoK
 J'vo poul l'prendè, qué guignon', j'n'avoè pu rien dam'm poKe
 zvɔ pul lprêd, Ke ginō znavwe py rjê dām poK

J'étoè perché tout jusqu 'am pieu, en rentran dache village
 Zetwε perse tu zysKAm pyø ē rē trā daf vilaz
 Yn'avoè ene bande ed curieux qu 'étôte su men passage
 I n'avwε ēn bād əd kyrjø K'etwεt sy mē pasaz
 J'avoe bieu vouloir em 'mucher y m suvoete par derrière.
 ZAvwe bjø volwεR əm myse im syvwεt PAR derjer
 Y voloète savoer qué gibier q'j'avoè dam' carnassière.
 I volwεt SAVWεR Ke zibje KzAVWε dām KARNASjer.

Tout d'puis ch'tempslo, l'terme ed cachieu em sanne fameusement drôle
 Tu dpyi ftē lə əlterm əd Kafjø əm sãn famøzmē drol
 Mais com'parle ed boère en boin Keu, a quejoli parole
 Me Kōm parl əd bwε ē bwē Kø A Ke zoli PAROL
 Feut ete bien fou et lapidé d'courir comme un boin diabe
 Fø tet fu e lapide əd Kuri Kom ē bwē djAb
 Tandik pour foere en boin diner yn feu ques' mette à tabe.
 Tādik pur fwεR ē bwē dine in fø Kəs met A tab.

F. BONNOTTE.

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EVERY AND EACH.

THE lack of an official score makes it impossible for a spectator to know how the long, long game between Literature and Grammar-Books stands. Literature is always bowling down the wickets of Grammar-Books, but somehow Grammar-Books always have the innings; so that the game never comes to a conclusion. The sympathy of the spectators, when excited at all, is mostly, I think, with Literature; but it is a sympathy mixed with fear,—just as their sympathy with the under dog is always qualified by reverence for the upper one.—Among the most active of the participants in this odd, unregulated game—sometimes bowling and sometimes at the bat, as he happens to be caught by impulse—Dr. Fitzedward Hall for many years has been conspicuous.

Leaving this pleasant similitude to its own goings, I will say that, in 'Doctor Indoctus' (London, 1880), Dr. Hall asserts at one time the freedom that belongs to literary usage, and at another, the binding authority of magisterial dicta. At page 12 of this little book, Dr. Hall, commenting on "But, when *each* particular is so emphasized,"* turns his back on

*The quotation is not long enough to show that any other fault is to be found with *each* as used in it than the one alleged by Dr. Hall.

literature and declares for dicta in the words and manner following:

"As the particulars referred to, more than two, are unspecified, the proper word in prose, is 'every.' Landor, speaking for Horne Tooke, notes this punctuality of good English."

A footnote adds:

"Lord Macaulay is notably free from the error adverted to. Nevertheless, he writes in one place: 'Only eight thousand copies were printed, much less than one to *each* parish in the kingdom.' *History*, Chap. xxi. The parishes, a multitude, are not spoken of in the previous context; and hence 'every parish' is demanded."

The source of the knowledge that constrains Dr. Hall to write in this manner about *each* is not disclosed by him otherwise than suggestively by his mention of Landor. That the actual usage to be found in good nineteenth-century English literature has not been, in this case, the source of Dr. Hall's knowledge, anybody who has at hand a dozen miscellaneous volumes of such literature can satisfy himself. I will quote from prose writings exclusively. It would be impossible, of course, without making the quotations unreasonably long, to show that the persons or things referred to by *each* "are not spoken of in the

previous context." *Context* has a very elastic sense. Space limitations prevent my giving more than one quotation from *each* author cited.—(Every wouldn't fit that sentence).

In "each parish in the kingdom," the parishes referred to by *each* are indicated by Macaulay more distinctly than the various persons and things referred to by *each* in most of the quotations cited below.

"Mrs. Shelley had done her work admirably; her introductions to the poems of each year, with Shelley's prefaces and passages from his letters, supplied the very picture of Shelley to be desired."—Matthew Arnold, 'Essays in Criticism,' Second Series (*Shelley*).

"And I wandered about, and the enchanted region seemed illimitable, and at each turn more magical and more bright. . . . Thus glided many a day in unconscious and creative reverie; but sometimes when I had explored over and over again each nook and corner, . . ."—Beaconsfield, 'Contarini Fleming,' ch. iii.

"She sang 'How doth the little busy bee'; she sang 'Ye banks and braes'; she sang 'Sylvia hath a beaming eye,' or any other thing that could be suggested to her; and ever the recurrent and stormy chorus was volunteered her at the end of each verse."—William Black, 'The Strange Adventures of a House-Boat,' ch. x.

"The sea was entirely discoloured all along the coast, more especially when we turned the corner, so to speak, and went through the Boca de los Huevos. This discoloration is produced by the muddy waters of the Orinoco, discharged from its many mouths on the coast of Venezuela, nearly a hundred miles distant, and bringing down alluvial deposits from the far-off Andes. I thought, as each little stick or weed went floating by, of the marvellous scenes and adventures through which it must have passed, and how I would give the world to behold what it had no eyes to see."—Lady Brassey, 'In the Trades, the Tropics and the Roaring Forties' (New York, 1885), p. 95.

"It [Ormin's *Ormulum*] is a metrical version of the service of each day with the addition of a sermon in verse."—Stopford Brooke, 'English Literature' ('Literature Primer,' New York, 1879), ch. ii., p. 22.

"... they found themselves obliged to cover successively each space upon which they trode with parts of their dress, in order to gain any supportable footing."—De Quincey, 'The Caesars' (Boston, 1851), p. 106.

"... not a day passed but he wandered through the neighbouring woods, [etc.] Then ... before each night came he had been again through all the uninhabited rooms of the

house. . ."—George Eliot, 'Mr. Gilfil's Love-Story,' ch. xix.

"... Caesar set himself again to the reorganization of the administration. Unfortunately, each step that he took was a fresh crime in the eyes of men whose pleasant monopoly of power he had overthrown."—James Anthony Froude, 'Caesar' (New York, 1879), p. 488.

"It was impossible to live a month at Cranford, and not know the daily habits of each resident."—Mrs. Gaskell, 'Cranford,' ch. ii., first sentence.

"On each occasion he looked gravely at the little scratch on her arm, as if it had been a serious wound."—Thomas Hardy, 'The Woodlanders,' ch. xxvii.

"Along the whole course of the Rhine he went from Cologne to Constance; and in each city that he left few of the male inhabitants had not assumed the Cross."—Frederic Harrison, 'The Choice of Books,' etc. (London, 1886) (*Bernard of Clairvaux*).

"To each man is appointed his particular dread. . ."—Rudyard Kipling, 'The Light that Failed,' ch. vii.

"The men of each age must be judged by the ideal of their own age and country, and not by the ideal of ours."—W. E. H. Lecky, 'The Political Value of History' (New York 1893), p. 50.

"... his voice—sweetly, clearly full—each slow enunciation unaffectedly, mellowly distinct. . ."—Lytton, 'What Will He Do With It?' Book II., ch. ii.

"It [this law] is as follows. Each of our leading conceptions, each branch of knowledge, passes successively through three different phases. . . . In the Metaphysical state. . . the properties of each substance have attributed to them an existence distinct from that substance."—John Morley, 'Critical Miscellanies' (London, 1888), vol. iii., pp. 363-4.

"... the votes fell on the men whom each elector in his conscience thought best to answer to the standard of a Fellow of Oriel. . ."—John Henry Newman, 'Autobiographical Memoir' (London, 1890), ch. ii.

"The eyes and ears were perfectly active the moment they [young ostriches] came out of the shell. The one I painted, half in and half out, turned its head to look at each person who spoke, and seemed to be attending to what we said."—Marianne North, 'Recollections of a Happy Life' (2d ed., London 1892), vol. ii., p. 223.

"The particular tone or direction of any school [of painting] seems to me always to have resulted rather from certain phases of national character, limited to particular periods, than from individual teaching; and, especially among moderns, what has been good in each master has been commonly original."—Ruskin, 'Modern Painters,' vol. i., ch. vii., sect. 17.

"Stockmar regularly spent a great part of each year with the English Royal Family."—Goldwin Smith, 'Lectures and Essays' (New York, 1881), p. 196.

"When the food obtained by the outer organs has been put into the stomach, the coöperation required of the viscera, though it varies somewhat as the quantity or kind of food varies, has nevertheless a general uniformity; and it is required to go on in much the same way whatever the outer circumstances may be. In each case the food has to be reduced to a pulp, supplied with various solvent secretions, propelled onward, and its nutritive part taken up by absorbent surfaces."—Herbert Spencer, 'Recent Discussions in Science, Philosophy, and Morals' (New York, 1890), p. 244.

"But what meaning does Whitman attach to this word Personality? How does he envisage that phenomenon of self, which is the one thing certain for each separate individual who thinks and feels. . . ."—John Addington Symonds, 'A Study of Walt Whitman' (London, 1893), p. 47.

"... the weather was windy and the sea was rough, and he [Clive] was pronounced a brute to venture on it with a wife in Rosey's situation. Behind that 'situation' the widow shielded herself. She clung to her adored child, and from that bulwark discharged abuse and satire at Clive and his father. He could not rout her out of her position. Having had the advantage on the first two or three days, on the four last he was beaten, and lost ground in each action."—Thackeray, 'The Newcomes' (London, 1878), vol. ii., ch. xxxvi.

"... as each young compeer slaps his back and bids him live a thousand years. . . ."—Anthony Trollope, 'Doctor Thorne' ch. i.

"... the Whit-Monday procession of the village club, when ... the Friendly Society 'walked,' as it was technically called. Each member carried a blue staff tipped with red ..."—Charlotte M. Yonge, 'An Old Woman's Outlook,' etc. (London, 1892), p. 97.

And now I will point out some differences between *every* and *each* that are recognizable in the prevalent usage of nineteenth-century writers.

1 If one says that every prisoner was put to death, although the prisoners are spoken of individually, nevertheless our attention is directed to the totality of the prisoners (whether numerically known or not) rather than to the individuals. It is a somewhat more emphatic way of saying that all the prisoners were put to death. If, however, it is said that the daily allowance of food for each prisoner was (etc.,) the attention is directed to

a single prisoner, or to a very small number of prisoners—two, three or four, at the most—regarded separately and successively. The rest of the aggregate of prisoners, although not wholly overlooked, have only a dim and shadowy presence in the mind. Briefly, the single thing or person is made prominent by *each*, but is not made prominent by *every*.—Of course, this remark is relative. *Every*, as contrasted with *all*, makes individuals noticeable; contrasted with *each*, it does not.

2 *Every* may be used in a sense so loose that it does not mean *every* as ordinarily understood. The modification of its meaning is shown by the context.

"Every part of Europe swarmed with exiles."—Macaulay, 'Essays' (*Burleigh and his Times*).—"... whatever remained of the old feeling [Johnson's prejudice] had been effectually removed by the kind and respectful hospitality with which he had been received in every part of Scotland."—*Ibid.* (*Samuel Johnson*.)

Such a loose use of *each* is not admissible; it is not consistent with the particularity of *each*.

3 As usage has given to *each* a greater particularity than to *every*, *each* is commonly used instead of *every*, when separateness of place, time or condition on the part of the components of a group of things referred to is to be emphasized. The quotations cited above supply abundant evidence of the truth of this remark.

"The men of each age must be judged by the ideal of their own age and country."—Lecky.—"... the votes fell on the men whom each elector in his conscience thought best to answer to the standard of a Fellow of Oriel. . . ."—Newman.—"I thought as each little stick or weed went floating by of the marvellous scenes and adventures through which it must have passed. . . ."—Lady Brassey.—"... as each young compeer slaps his back. . . ."—Trollope.

What a loss of particularity results if *each* is displaced in these passages by *every*. *Assemblage*—not separation, which the writers want to emphasize—is then made prominent. If the reader will re-examine the other quotations given above, he will observe that in most of them *each* seems to be required for a proper expression of the sense. In a few (as in the quotation from Mrs. Gaskell and where

each is first used by Beaconsfield) *every* would be better, because in these cases *each* produces a false emphasis.

4 The persons or things to which *each* refers by qualifying one of them (or as a pronoun) may be only two; the persons or things to which *every* refers must be more than two.

There are other differences between *every* and *each*, but the foregoing are sufficient to show that the two words are by no means exactly interchangeable. An implication, however, that belongs to both must not be passed by, for it is important in relation to the matter under discussion. Both *every* and *each* imply that the persons or things referred to by either are, or soon will be, known by the person addressed. The knowledge may be information imparted (or soon to be imparted) to him by the speaker or writer, or it may be a part of the stock of knowledge which, it is reasonable to assume, he already possesses. More *precise* knowledge is, in many cases, implied in the employment of *each* than where *every* is used; but there is no difference in implication between the two words as to the *source* of the knowledge or the *time* of its acquirement. The passage cited by Dr. Hall from Macaulay's 'History of England' illustrates an employment of *each* where the limitation defining the things referred to follows immediately after, instead of preceding, the thing mentioned.

"Only eight thousand copies were printed, much less than one to *each* parish in the kingdom."—'History,' chap. xxi.

The limiting phrase 'in the kingdom' defines the parishes referred to perfectly, and it follows so closely after the mention of 'each parish' that the mind is not conscious of suspense, while it looks for the author's meaning. If the information to be conveyed by the writer had been such that a reference to all the parishes was to be emphasized, 'all' or 'every' would have been required,—as in such a sentence as this: There were printed in a single day copies enough to supply every parish in the kingdom.—When the persons or things referred to by *each* are directly recognizable by implication, the connection of *each* with one of them is sufficient for conveying the sense without their mention before or

afterwards. For example: The successful production of such a play required careful preparation; all the actors labored conscientiously and harmoniously; at *each* rehearsal some defect was overcome.—Evidently the appropriateness here of *each* is not at all affected by the fact that 'rehearsals' have not been previously mentioned. The reader or hearer knows that rehearsals are implied in the careful preparation of a play. The familiar qualification of such words as *day*, *week*, *year*, etc., by *every* or *each* is a further illustration of the same principle of intelligibility. "I have been intending every day to go there,"—"The particular work of each day ought to be completed on that day." In neither example is the previous mention of *days* necessary; the days referred to are understood from the circumstances of the case. The same principle of intelligibility explains and justifies *each* in the passage quoted above from Mr. Kipling: "To each man is appointed his particular dread." There is no need of speaking of men in the previous context; the whole human race is understood. That the sentence would be distorted, or at least weakened, by the substitution of *every* is obvious.

If the view here presented is correct, *each* in the passage quoted by Dr. Hall from Macaulay is distinctly more appropriate than *every*. And *each* is distinctly more appropriate than *every* in the passage I shall quote below. The writer has been describing the minute attention which Frederic gave to trivial details in the administration of the Prussian government.

"The public business would assuredly have been better done if each department had been put under a man of talents and integrity, and if the king had contented himself with a general control."—Macaulay, 'Essays' (*Frederic the Great*).

The word 'departments' occurs five sentences back, but it does not refer to the departments of the Prussian government. *Every*, however, if substituted for *each*, would falsify the meaning of the sentence.

Other critics besides Dr. Hall have prescribed restrictions in the employment of *each* that are not supported by the usage of English literature. When their mandatory utter-

ances have not been echoes, they seem to have originated in that 'intuitive philology' which Dr. Hall discourses of in the third chapter of his 'Modern English.'

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THE PROBLEM OF AN INTERNATIONAL LANGUAGE.

Langue Catolique. Projet d'un Idiome International sans construction grammaticale, par le Dr. ALBERTO LIPTAY. Paris: Emile Bouillon, 1892. 8vo. pp. 280-290.

THE present age is one of peculiar discontent in almost all departments of human activity. A growing restlessness over usual methods of thought and action is manifesting itself on every hand. Our whole system of interpreting the physical universe has been revolutionized within the last thirty years. This has necessitated, to a large extent, the shifting of the basis of our theological thought. The arms of scientific investigation have been reaching out in every direction for more conquests. Among these none have received more attention than philology—the science of language—and none have taught us more about our early history and our relations to other branches of the human race. The study of many languages has naturally led to a comparison of their relative merits and defects. One language is found to be particularly adapted to diplomacy, because of its rhetorical finish: another to philosophy, because of its flexibility and power of expression; the *naïveté* and sensuousness of a third specially fit it for poetry; singing finds its most perfect medium of utterance in the rich vowel-element of a fourth; and so on. This fact opens a fine field for the speculations of the idealist. Why not strive after a universal language which shall combine in itself all the good features of the many and none of their defects? Aside from the consideration that it would tend, as nothing else could, to the general fraternization of all the nations of the earth, it would give man, for the expression of thought, an instrument such as no language has ever yet been. The subject is an attractive one, and it is no wonder that numerous reformers should come

forward with their plans for accomplishing this, to their minds at least, highly desirable end. It can not be questioned that a universal language would possess, or rather would have possessed, many incalculable advantages over the present diversity of speech; but none of the reformers seem fully to appreciate the superhuman task they have undertaken. They overlook some of the principal and most potent factors in the problem.

In the first place, they ignore the teachings of history. There has been but one notable instance where a people have abandoned their own language and adopted that of another; but this was brought about by overwhelming military conquest, which crushed out all the national life of the vanquished, and offered glittering rewards for the adoption of the language and customs of the conquerors.

On the other hand, the Norman Conquest offers a good proof of how powerless conquerors may be in their attempts linguistically to denationalize a vanquished foe, where no means but force are resorted to. Notwithstanding the most stringent measures were adopted by the Normans to substitute their own language for the English, our Anglo-Saxon forefathers held on to the latter, with the tenacity of desperation, for a period of three hundred years in spite of all opposition. In the reign of Richard II, they had the proud consciousness of seeing their fidelity rewarded. English was again recognized as the national language in 1385, and admitted into all the grammar schools as the teaching medium. Not without many deep scars did it come out of the struggle, but grammatically it was the same language.

Secondly, the very nature of the origin and growth of all language seems to escape the observation of these would-be reformers. A nation's language, just as that of a child, springs out of its intellectual needs, and its development is always and only along the line of and coetaneous with these needs. No language ever originated in any other way, and, it is safe to say, none ever will. If the language of the French is peculiarly fitted for conversation and oratory, and that of the Germans for profound philosophical speculation, it is because these are the most striking mental

characteristics of these peoples. A nation's language is, to a large extent, the exact reflex of the national life and thought, and it, together with the nation's literature, is the living embodiment of its struggles in the past and its hopes for the future. Every word carries in itself a part of the nation's history—sometimes extending over centuries and fairly glowing with the ever-increasing intensity of its signification. How long, for instance, has our word "home" been in gathering around itself all the tender associations which its mention causes to swell up in our hearts? What other word could take its place? And what Englishman who has ever experienced the tender passion does not feel the utter insignificance of the words *φιλεῖν*, *amare*, *aimer*, *lieben*, as compared with their synonym in his own language? Would the beloved object be as dear to him, if he could not call her *sweetheart*? And who could be degenerate enough to wish to part with *father*, *mother*, *sister*, *brother* and hundreds of other words, which sum up the very essence of his life?

But even if the above obstacles did not stand in the way, the attempt to substitute an artificially constructed language for those that have sprung out of the soil, so to speak, presumes too much on the general perfectibility of human nature which, while it contains some of the germs of that power that, to use Mr. Arnold's expression, makes for righteousness, has unfortunately a large fund of atavism—that motive energy which continually drags it back to "the vile dust from which it sprung." "Stäts am stoff klebt unsere seele," says Platen. So it has ever been in the moral world. The millennium is as far off as ever. It may be pleasant to contemplate, but we shall never see fulfilled the vision of the dreamer in "Locksley Hall:"

Till the war-drum throbs no longer and the battle flags
are furled

In the parliament of man, the federation of the world.

It is equally unlikely that we shall ever see the linguistic world "lapt in universal law." The Anglo-Saxon race may conquer the world, as is often predicted now-a-days; but should this most desirable event come to pass, it will scarcely be a linguistic conquest. We see

how utterly useless was the task undertaken by the tyrannical iron-hand of the German chancellor in the province of Alsace-Lorraine: as almost no progress has been made in inducing the people to abandon French for German. Turn whithersoever we will, the same story meets us. Five hundred years ago Norway's linguistic continuity was interrupted by the Danish annexation. Down to the Calmar Union of 1397, the growth of the country's language had been independent of those of the other Scandinavian kingdoms, and had acquired a certain homogeneity and stability that made it, to some extent at least, a recognized literary standard. Under the ordinary circumstances of national growth the language might have been expected to and doubtless would have gone on in a line of continuous development; but this was arrested by the advent of the Danes, which created a linguistic confusion that has prevailed ever since, leaving the country practically without any authoritative and well-recognized national language. With the awakening of the national spirit in recent years has come a universal advocacy of a national language; but the sectional jealousies of the speakers of different dialects and, worse still, the wrangling and personal animosity of the advocates of the different standards proposed, have prevented the realization of the end sought.

Practically a similar condition of affairs exists in almost all the countries of the globe. England, France and Germany, for instance, have well-recognized literary languages but they are not spoken by the great masses of the people. This is especially true of the peasants who, tho' taught the literary language in the schools, cling nevertheless to their dialects, and speak them by preference in their ordinary daily intercourse. The reason for this is not far to seek. Their homely dialects are more in keeping with the humble circumstances of their existence. They have been born into both and the two are inseparable. Their thoughts being few and simple, and confined chiefly within the sphere of their daily physical wants, no highly cultured language is needed for their expression and none will be accepted.

Not to pursue this phase of the subject any

further, it is perfectly plain then that the great mass of the people of the world do not need, and will not accept, an artificial language, however great advantages it might possess. If more proof were needed of this, none stronger can be found than the fact that the many foreigners who come to the United States usually manage to huddle together into colonies or communities, and strive with might and main to preserve their national languages and customs; whereas it would be to the undoubted advantage of themselves and children to adopt our own.

Having shown the utter unlikelihood, or even impossibility, of propagating an artificial language amongst the class of people who form an overwhelming percentage of the world's inhabitants, we may further inquire what other classes stand in any special need of a universal language. And in the first place may be mentioned the men who are engaged in international commerce; but we have yet to learn that this trade has been in the least hampered by our present diversity of speech, or that the persons engaged in it have expressed any decided desire for, or done anything towards, helping on the project of a universal commercial language. It is fair to infer then that they feel no special need of such a language.

There remains, lastly, the comparatively small class of men designated as scholars or students, whom the reformers assume to be much in want of a common medium of communication.

Scholars may be broadly said to consist of two kinds—students of science and students of literature. Amongst the former, some are occasionally heard to lament what they deem a waste of time in having to learn several languages, in order to keep in touch with their co-workers in other countries; but the complaint has always seemed to the writer ill-founded. In general terms it may be said that most of the thought of the world worth knowing has been, and is being, expressed in English, French and German, and the mental discipline acquired in learning these language more than compensates for the time taken from the scientific specialty in which it is proposed to engage. As to the student of litera-

ture, it would be absolutely incumbent upon him, in any event, to study languages, since no proper appreciation of any literature is possible, except in the language in which it is written. But the task, while arduous at first, grows to be an easy one when once the student has secured a good foundation in Latin and Greek, without which he is not properly equipt to enter upon his literary labors.

Finally, putting aside all the objections we have advanced against the feasibility of adopting a world-speech, and assuming that we had it, the pertinent question arises: how long would it remain such? We unhesitatingly answer: not a decade. The same forces which gave us the present diversity in the Indo-European languages would begin immediately to work, and at the end of a few centuries we should be as far from speech-unity as we now are. We have only an imperfect notion as to how long *mātr* (one of the first forms of *mother* appearing in history) was in developing into *mater*, *μητηρ*, *madre*, *mère*, *mutter*, *moder*, *mother*, and the numerous forms in which it appears in Indo-European speech; but we do know a great deal about the causes which wrought these changes, and likewise that these causes are still in full play. Consequently, while the identical circumstances might not again occur, it is presumable, from what we already know about language growth, that, whatever might be the circumstantial environments of the various peoples, their social, political and physical conditions of existence would operate in the production of languages equally varied and diversified as those they at present speak. No profound knowledge either of philology or philosophy is necessary to enable any one to see this. The elements of the problem and their manner of producing the results, lie spread out to the observation of every one in his own language. He has but to open his eyes, read and interpret them. Of course, we must not overlook the fact that everywhere in the civilized world at the present day there are leveling tendencies at work, which exert a potent influence in preventing the same rapid variations in language that formerly occurred. It is even conceivable that these forces might

eventually lead to a more or less perfect speech-unification. The newspaper, the telegraph, the railroad, and other means of rapid transit, whereby men shift their habitations with the greatest ease from place to place, have a strong tendency to hinder the growth of localisms. An apt word, a striking simile, which formerly would have remained in the place of its birth for years or even centuries, is struck off, say, in Boston today; tomorrow it will be heard on the lips of San Franciscans and Londoners. As a localism it has lived but a day; the morrow sees it the common property of the whole English-speaking people. It is in some such conditions as these, as it seems to the writer, that the language reformer may see a possible realization of his dreams of speech-unity. A world-speech, if it comes at all, will be one of natural growth, and will spring out of a community of interests of the whole human race. To suppose that one man, or even a hundred men, can sit down in cold blood, construct a language and persuade every body to adopt it, is the sheerest folly. It is not only unscholarly and unscientific, but it argues a mental obliquity which is only characteristic of the blind enthusiast.

It is not proposed to enter into any extended notice or discussion of the book whose title-page has been given at the head of this article. In fact, it does not deserve it. The author is at great pains to tell us and repeats it *usque ad nauseam* that he has nothing new or original to offer in his *lanque catolique*; and he himself has given an excellent criticism of his performance. At the beginning of his *Chapitre final* he says:

Grâce à Dieu, que cela finisse! dit sans doute le lecteur, et nous ne lui en voulons pas, car hélas! il a raison. Nous espérons, en effet, que notre peine n'est pas entièrement perdue, mais nous craignons en même temps avoir fait beaucoup de phrases et avoir dit cependant bien peu de chose. La langue catolique—où est-elle cette langue? Où est sa grammaire, où son vocabulaire?

We thoroughly agree with him in this estimate. Before reaching the above paragraph, we had asked ourselves mentally these identical questions. It is astonishing that the author

seeing so clearly the character of his book, did not consign it to the tender embraces of that consuming element which the authors of the *index expurgatorius* consider the proper fate of all bad books, as well of all bad men. Of all padded books that it has ever been the misfortune of the reviewer to read, this of Dr. Liptay is the worst. Having dabbled a little in linguistic science and picked up some of the common facts that are in the possession of every tiro, with insufferable pedantry he drags them in on all occasions, whether apt or not. The result is a long wandering essay of nearly three hundred octavo pages, the chief merit of which is to exasperate the reader and keep him on the *qui vive* for something that he never finds.

The book begins with a rather long *avant-propos*, which is followed by a chapter on the advantages of a universal language. Some forty-six pages follow, devoted to a "Revue des projets échoués," Volapük receiving the most attention. In a chapter entitled *Préliminaires*, a not very happy attempt is made to characterize the principal languages of the world. The author then comes to his own plan. The alphabet is to be the Roman, the letters having the sounds they commonly have in the Romanic languages. The latin radicals common to most European languages are to form the vocabulary of the *lanque catolique*. The prepositions *de* and *a* are to take the place of the declension. The verb shall be inflected *amo, ama, ame*, pl. *amos, amas, ames*, or the inflexions may be left off and the pronouns used; as, *eo, tu, elo, nos, vos, elos am*. To form the perfect or past tense an accented *a* is added to the root; as, *eo amá, tu*, etc. The future is formed by adding an accented *o*; as, *eo amó*. *I* is added to form the imperfect; as, *eo ami=j'aimais*. *U* gives the pluperfect; as, *eo amu*, and *ao*, the future perfect; as, *eo amao*. There is to be no special inflexion for the subjunctive; it will be indicated simply by the conjunctions *qe* and *si*. The passive is *eo amè=I am loved, eo è amé=I have been loved; eo è amó=I shall be loved, eo è amao=I shall have been loved*.

These examples will serve to give a general idea of what Dr. Liptay intends to do, for he has not yet fully matured his plan. The

vocabulary and other features he proposes to give in a second treatise. From what is given it is not easy to see that the Doctor has in any way improved on the *Lingvo Internacia* of Dr. Esperanto, which was noticed in these pages sometime ago.

In general, it may be observed that the most of the international language-makers overlook one of the most patent phenomena of modern linguistic growth; namely, the tendency to abandon synthetic for analytic modes of thought. The psychological reason for this is undoubtedly that the latter are felt to be more clear and expressive. What else will account for the Romance peoples universally breaking away from the highly complex Latin inflections? English has gone further in this respect than any other European language, and yet every one must feel that a vast gain has been made thereby. While the German script-speech still clings to many useless endings, the popular dialects long ago abandoned a large part of them. The same desire for greater simplicity and clearness manifested itself in very early times amongst the Latin dialects, as compared with the literary idiom. Modern Greek likewise, colloquial speech at least, has given up much of its earlier terminal complexity. That the advocates and promoters of the literary language have, in recent years, been striving to get back to classic Greek forms, is no argument against the general proposition that all languages are tending towards analytical modes of thought. In fact, were this the place for such a discussion, good reasons might be assigned for the belief that the great masses of the people have always had a preference for this method of thought, and that the highly inflected Sanskrit, Greek and Latin of ancient literature were merely the creations of pedants and grammarians and were spoken in their purity, if at all, only by the learned few.

The reformers, therefore, seem to have no practical reason for assuming that the world cares to go back to synthetic methods of thought. As the matter now stands, English, which has abandoned almost all its inflections, appears to have the best chance for becoming the world-speech. Nothing would prove such a powerful help in this direction as giving up

our ridiculous etymological spelling and adopting a sensible phonetic alphabet.

SAMUEL GARNER.

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MODERN ITALIAN READINGS.

Modern Italian Readings in Prose and Poetry. Edited with grammatical and explanatory notes and biographical notices by W. L. MONTAGUE, Ph.D. 8vo, pp. vii. 228, C. Schoenhof, Boston: 1893.

THE supply of suitable Italian texts for reading in elementary classes is very limited in this country. One reason for the dearth of material probably lies in the fact that those who could edit texts are deterred from doing so because they do not know what the majority of teachers want. Some instructors hold that as the class reads little, this little should be from the classics, especially from Dante, since he represents what is best in Italian literature; others feel that a class of beginners is poorly prepared to understand so philosophic a writer, and hence the small amount read would be of slight benefit to them. In undergraduate classes at the Johns Hopkins University we read only works of living authors, for the simple reason that, so far as the language is concerned, the pure prose of De Amicis or Martini fully subverts the purposes of our elementary students. When we consider the question of content, I think that recent texts are again to be preferred in the initial stages of instruction, since our acquaintance with Italian writers of to-day is far too meagre, whereas the best Italian classics represent, not a peculiarly Italian, but a world-literature, with which the student is sure to become more or less familiar without the aid of class-instruction.

To be convinced that contemporary Italian literature is worthy of earnest study, one has only to read the prose selections given in Prof. Montague's book; here are productions quite as interesting from every point of view as some of those in French for which we have so great a liking. The poetical extracts here presented do not comprise living writers, excepting Carducci and Giacosa; following in his footsteps a school has arisen, consisting of

such men as Severino Ferrari, Guido Mazzoni, Giovanni Pascoli and Marradi, who sing of the family, nature and its relations with the human soul, *la Patria*, and man (not the man of Leopardi); a pathetic note is often struck, but in the deepest grief pictured, these votaries of the muse never fail to reveal a virile courage, a patient perseverance, a hope in the future—the reader feels that it is the poetry of a man, not the vagaries of a morbid fancy.

While I should have liked to see selections from some of these authors (or from Graf and D'Annunzio who pursue different ends), I do not deprecate the absence of their names from the collection, for ample material is given in the first part of the book (comprising prose selections) to introduce a class to the study of more ambitious works, either by the writers here presented or by other authors. This First Part consists of four complete stories by De Amicis, Castelnuevo, Serao and Verga; the opening chapters of a romance by Barrili, a fascinating chapter from Villari's 'Savonarola,' and three pages from Gioberti's introduction to the study of philosophy. The Second Part contains selections from Foscolo, Niccolini, Manzoni, Leopardi, Giusti, Prati, Aleardi, Carcano, Zanella, Carducci and Giacosa. Pages 163-228 are occupied by the "Notes." An interesting feature of the latter is the short biographical sketch of each author, preceding the selection given from his works. From the nature of the book these notices had to be brief, but it seems to me that some of the authors represented might have been more clearly characterized; for example (taking four writers of prose selections), it is stated of De Amicis that he "is one of the most popular contemporary writers." This bald statement gives a student no idea of the ground of such popularity. It might have been noted that his earliest (and most successful) efforts were in drawing vivid pen pictures of military life. Under its rough exterior, De Amicis looked for and found the soldier's heart beating with some noble impulse, impelling him at times to unexpected deeds of self-abnegation, proving he is not a machine, but a human being;—of what is purest and best in this being, De Amicis' finest attempts are the apotheosis. His subjects are treated in a style that appeals

directly to the soul of the reader; in fact, the author has been accused of straining after pathos and of shallowness. Stung by such accusation, he ceased to portray character, and undertook his books of travel, which met with immediate success and have been translated into many languages. His third and last *motif* is socialism.

The notice of Enrico Castelnuevo is in the main adequate: "he has published many romances, all distinguished by profound observation, deep feeling and brilliant description." One point in regard to this author—a point illustrated by the selection given—might have been mentioned; namely, his humor, considered in Italy as "umorismo britannico"; in truth, in the reading of some of his novels, notably "Due Convinzioni," one is conscious of a resemblance to, if not an imitation of, Thackeray. The selection, "Il Teorema di Pitagora," reads admirably in English, and may be found translated on pages 191-199 of Scribner's 'Humour of Italy' (New York, 1893).

It is gratifying to note the selection from Matilde Serao, for no collection of contemporary Italian novelists would be complete without some representation from the school, remarkable in many respects, of authoresses now writing in Italy, distinguished by such names as Emma, Colombi, Mancini, Sara, Neera, Saredo and others. As De Amicis excels in his pictures of the soldier's life, and Castelnuevo for those of Venetian life, so Serao is not to be surpassed in descriptions of contemporary southern life: she is often diffuse and prolix, but the dramatic efficacy of some of her passages is wonderful. It is to be regretted that she merits, in part at least, to be assigned by Robert Buchanan, in his recent poem "The Dismal Throng," to a place with Zola, Tolstoi, Ibsen and de Maupassant.

As to Barrili I think it is questionable whether "his numerous works are characterized by much vigor and brilliancy; they win attention and move the heart." The reading of his works does not impress me in this way; they seem rather harmless, peaceful productions, which one reads without curiosity, without deep feeling, without smiles or tears,—

an effective preparation for tranquil dreams. Barrili serves up a *romanzo* out of material not too abundant for a simple *novella*, introducing numerous characters that have nothing to do with the main theme. He lacks the effective pathos of De Amicis, the penetrating humor of Castelnuevo, the descriptive powers of Serao.

But while one may thus take exception to the treatment, here and there, of the various authors presented in the collection before us, as a whole these short biographies are excellent, and form an attractive feature of the book. The compilation of facts as to Italian versification (pages 192-195) comprises the essentials, and it is easy for the student to learn them, since repeated references to them are made in the course of the notes.

My remarks up to this point have been in the main commendatory, but I cannot speak so favorably of the "explanatory notes," though this may be said in their favor, that they contain useful references to the grammar of the editor, and also to that of Prof. Grandgent; otherwise they do not comprise what I should look for in notes to selections of the kind presented, and what a class of beginners, which used the book, missed. "Explanatory" notes should elucidate difficulties not explained in the dictionaries ordinarily consulted by students. To use with profit a book in which the selections contain so many idiomatic expressions and local references, the teacher who has a practical command of the contemporary language and literature and has traveled over Italy, may easily supply all omissions of explanations of idioms and literary and local references; but this reader is not made for such a teacher, as he needs no notes and will probably make his own selections of readings for his pupils. The collection is intended for beginners, and the notes should, therefore, have been adapted to the needs of such readers. My point will be clearly understood by calling attention to what I consider some of the omissions of the kind to which reference has been made.

P. 1, l. 8: the use of *proprio*.—P. 2, l. 18: the use of the conditional in: "si dava per certo che i soldati *avrebbero* passato il confine"—where the conditional tense corresponds to the English past. In like manner

the use of the future for the present in constructions such as, "suppongo che [tu] *sarai* il primo" (p. 31), might have been commented on.—P. 6, l. 12: *venite più in qua*.—P. 10, l. 8: "si dice che siano *seguite* delle disgrazie."—P. 21, l. 19: "il vecchio, ferito nel sentimento che lo esaltava, *perdetto*, com'era solito, *i lumi*."—P. 27, l. 3: *fiasco*, equivalent to the English slang "flunked"; a more common word for the same idea is *schacciato*.—P. 27, l. 8: "che quesito *l'era toccato*?"—P. 28, l. 13: "facevo un *discreto* profitto."—P. 29, l. 21: sense of *fare* in such locutions as, "*far il gradasso*."—P. 34: the note to *poetini elzeviriani* reads, "after the manner of the printers named Elzevir." I do not think this explains entirely the allusion Serao evidently intends to make. The term "elzeviriani" is applied with something of a contemptuous sense by critics in Italy, to poets who publish their worthless productions in the beautiful form of an Elzevir edition. It is for this reason that Serao uses the diminutive *poetini*, which is very suggestive here, instead of *poeti*.—P. 36, l. 6: the phrase: "quando sull'orizzonte si profila l'ardito pensiero di Michelangelo" is not made any clearer by the simple note: "Michelangelo, celebrated as a painter, sculptor and architect, designed the dome of St. Peter's, at Rome." The phrase referred to occurs in a description of Florence, and the "ardito pensiero" of Michelangelo, which may be seen on the horizon, evidently refers to his statue of David, which is placed in the piazza of the *Viale dei Colli*, the beautiful promenade constructed on the hills outside of, but visible from, Florence.—P. 34, l. 9: *viaggi circolari*.—P. 35, l. 2: the many uses of *roba* might have been commented on.—P. 35, l. 11: the explanation of the form *gran*, in "una gran bella città" (to be found in Grandgent's grammar, 3d ed., p. 19, foot-note) should have been referred to.—P. 36, l. 2: the way Italians designate centuries, as illustrated here by *il trecento*, meaning the fourteenth century.

The value of the "notes" might have been enhanced, I venture to think, by the introduction of more explanations like those just suggested. Otherwise, I have only praise for the book as it answers a want long felt by teachers of Italian in this country; it is worthy of a place, and I am sure will readily find one,

among those works to be recommended for classes in elementary Italian.

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GERMAN LITERATURE.

Hartmann von Aue. Iwein der Ritter mit dem Löwen. Herausgegeben von EMIL HENRICI. ('Germanistische Handbibliothek,' viii, viii 2.) Erster Teil: Text. Zweiter Teil: Anmerkungen. Halle: 1891-1893. 8vo, pp. xxxix, 526.

HARTMANN'S 'Iwein,' traditionally the M.H.G. classic, has naturally long formed the main centre of the study of the Court-Epic. Lachmann's editions, Benecke's 'Wörterbuch,' and many separate essays and studies, have provided a very complete critical apparatus, more complete than that of any other M.H.G. monument, with the exception, possibly, of Walther von der Vogelweide and the 'Nibelungenlied.' Henrici's new edition, now complete, increases this material considerably, and to a still greater degree facilitates its use. While it cannot be considered final—the time for that has not yet come—it marks a great step in advance, and will give a new impulse to the study of 'Iwein.'

As especial features of the book may be enumerated: 1. Scrupulously detailed marginal references to the corresponding lines of Chrestien (ed. Foerster). 2. Variations from L¹ and L² cited below the text. 3. MS. readings, complete to all intents and purposes, placed where they belong, at the bottom of the page. 4. Parallel passages from other M.H.G. works, below the annotations in the second part, showing equally good judgment. 5. 'Namenverzeichnis,' giving MS. variants.

The text is constituted quite independently of Lachmann. The latter's metrical canons are entirely disregarded in so far as text-emendation is concerned. The editor defines his position in the following words:

"Von einer wechselbeziehung zwischen wortform und metrik, einer gestaltung der sprachform nach dem von der metrik gewonnenen bilde (Roediger, S. 82) erwarte ich nichts" (p. xxxvi, footnote).

For the present time this is, from a practical

point of view, doubtlessly correct, but still it seems questionable whether it can be stated in such a general way. In fact, as a matter of principle it hardly seems tenable in just this form. Scientists do this same thing every day. So when we obtain rules of phonetic change from word-equations, and refuse to recognize kinship where these rules are apparently not observed—no matter how closely related the meaning—, the principle is the same as that rejected by Henrici. Fairly stated, it is merely a question of numbers. If there are ten cases of strict observance over against one of apparent non-observance, we may possibly refuse to accept the latter as evidence against our rule, and conclude that the two words are not akin. In principle the two methods are the same. It is true, however, that in results the other procedure, text-emendation from metrical canons, is by far the more dangerous: it interferes with the material, obscures evidence, often for years to come. Hence the tenacity with which Lachmann's theories have for decades clung to the science. In comparative grammar, to follow up the analogy, there is no such danger: judgments may be corrected, without prejudice, at any time: a starred form carries its own danger signal. Hence the value of conservatism in textual criticism in general. And in justice to Henrici it should be said that he has been as chary of admitting his own suggestions and aperçus into the text, as he has been sceptical towards Lachmann's restorations.

Pp. xvi-xxix of the Introduction contain an investigation into the MS. relationship, the vexed question treated by Paul in vol. i of the *Beiträge*, and, more recently, by Böhme, *Germania*, xxxv. Henrici's conclusions are:

"dass von den einzelverhältnissen, welche Paul und Böhme bemerkt haben, manche festzuhalten sind; die stammbäume haben sich dagegen nicht bewährt."

Not having succeeded in constructing a new "stammbaum" himself, he concludes (p. xxxii):

"... ebenso berechtigt ist der gedanke, dass hier eine andere redaction von des dichters eigener hand zu tage trete und dass es mehrere echte Iweine gab. Mit dieser vermuthung würden sich sämtliche widersprüche ... ohne mühe lösen lassen: die untersuch-

ung würde bei dieser sache überhaupt nicht geführt werden können."

Many of Benecke's and Lachmann's notes have found, enclosed in quotation marks, a place in Henrici's notes. Many more, however, have been omitted, so that the commentary to the Lachmann edition still has independent value. Lachmann's and Benecke's property should, consistently, have been distinguished by an added B. or L. As it is, one is often in doubt as to the origin of a note.

Incorporated in the body of the notes are some hundred errata to the text, the Lachmann variations, and the MS. readings. Many of these are unimportant, but, if important enough to correct, they should have been collected in tabular form as errata. The student now has to gather them from among hundreds of explanatory notes.

These notes cover pp. 389-518. They exhibit to a marked degree soundness of critical judgment combined with acuteness of observation. It is evident, however, that the editor feels the restraint of the task as set him ("auf Zachers ausdrücklichen wunsch"), to incorporate into the text unchanged Benecke's and Lachmann's explanatory notes. The latter's "metrica" are enclosed in brackets.

A few remarks as to matters of detail in the 'Anmerkungen' may follow: l. 194 *nieman*: *dan* is not "vereinzelt." Add for Iwein, l. 2825 (*gewan*: *iemman*), 3227 (*dan*: *nieman*), 5889 (*kan*: *nieman*).—l. 308. Add Erec 1982, 8228, 8938, 9878.—l. 2037. Add Erec 7383 (*von stime gewalte*), Greg. 2873, (2701) (*ze gewalte*), Iw. 5636 (*mit gewalte*).—l. 2668. Erec 1780 has *enlaste* (MS. and Haupt). It is misleading to print it any other way, especially when Henrici states further on that he has, for the Iwein, followed the usage of the MSS. as to the manner of representing these inaccurate rimes. For *mahte*, etc., cf. Haupt on Erec 419, where several additional instances are given. To these (as well as to those of Naumann, *Zfda.* xxii, 34) there are, furthermore, to be added Erec 2973 and 3443. Rimes like *gesat*: *stat* occur, says Henrici, twenty times (twenty-one times as a matter of fact) "in den übrigen werken," and ". . . die verwendung solcher dialektreime für die chronologie der gedichte Hartmanns . . . wird dadurch hinfällig." But

how are these twenty-one other cases distributed? Erec has sixteen, the first 'Büchlein' one, Gregorius four, certainly a most remarkable fact if it be not due to chronological causes. The truth is that discrimination is necessary in judging these "dialektreime"; each category should be treated separately. Compare with this the editor's own note on *hâte*, l. 31. The reference "vgl. zu 483" in the note to l. 2668 I do not understand.—l. 3365. A curious line of division is here drawn between the adjective *nâ* and the adverb *nâhen*:

"L's bemerkung, dass Hartm. 6878 *nâ* als adjectiv im reime brauche, ist kein beweis, dass das adverb hier ebenso lauten könne: dies heisst im reim nur *nâhen*."

But Iw. 6878 has "wan in was diu kampftzît alsô *nâ*," which is certainly as much adverb as *nâhen* in Iw. 3365 "dâ er lac . . . *nâhen* ze guoter mâze bî der lantstrâze." The only difference is that in the one case it is temporal, in the other local. So in Gregorius 294 (124) *ir bette stuonden sô nâ*, we certainly have the adverb. The treatment in Benecke's 'Wörterbuch' is a very confused one, but *nâ* in Iw. 6878 is at least correctly given as an adverb, though classed under an entirely wrong category (p. 181).—ll. 6238, 40, 42. To *lichen* add Iw. 179; to *lichen* add Iw. 2480; to *lichen* Iw. 48; "nie *gelich*," says Henrici, which is true enough, but sounds rather strange when taken in connection with the fact that Henrici himself writes these doubtful forms with *l*.—l. 7035. Add Erec 6743, 7848; Greg. 362 (192).—l. 7106. Add Erec 2564 for *kreijieren*.—l. 7182. The note is apt to be misleading, since neither the dative *deheiner* nor *ergân* are in L's text.

I have noted the following slight misprints: l. 4098, Ms. readings, number given twice.—l. 5661. Read *höchvart*.—l. 6300. Read *bôt*.—Note on l. 583. Read "vgl. zu 2668" instead of 2666.—Note on l. 1006. Read A. H. 1137 instead of 1139.—Note on l. 3622. Read *B* 3621 instead of 3521.—Note on l. 3840. Read *leun* instead of *keun*.—Note on l. 5022. Read "Erec 5389," instead of 5387 (so L., but Henrici corrects similar errors elsewhere).—Note on l. 5610. Read "Greg. 2851" instead of 2850.

The 'Namenverzeichnis' concludes the

volume. Although Benecke's 'Dictionary to Iwein' includes proper names, this list has a value of its own from the MS. variants cited for each passage, the equivalents in Chrestien being also quoted at the end of each heading. The plan, if carried out for the body of the Iwein text, would make an important addition to the material for the study of M.H.G. The attempt might very well be made for a third edition of Benecke's 'Wörterbuch,' the references being at the same time made to refer to lines instead of sections.

In conclusion, it may be repeated that Henrici's work forms one of best-edited M.H.G. texts. The labor bestowed on it must have been enormous, and deserves generous acknowledgment. Combined with accurate scholarship, the author has shown a thorough appreciation of practical convenience, with an entire disregard for additional labor entailed. With this new edition of Hartmann's work, with Benecke's 'Wörterbuch zu Iwein' and Foerster's edition of the French Yvain, we have a nearly complete apparatus. Nearly complete only, because there are still wanting dictionaries to Hartmann's other works, and rime indices to all. The former were once contemplated by Hornig ('Formen und Gebrauch des Satzartikels . . . bei Hartmann von Aue,' Brandenburg a.H., 1847) and the work ought still to be undertaken, even if on a less extensive scale than that on which Hornig started. That the latter should exist for Wolfram and not for Hartmann is an anomaly. The reviewer hopes to be able to supply this deficiency shortly.

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CORRESPONDENCE.

'TO TAKE TIME BY THE FORELOCK.'

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Readers of the discussion of 'To Take Time by the Forelock' in the December number of MOD. LANG. NOTES must have wondered not a little at the omission of one very obvious reference,—'Faerie Queene,' ii, 4, 4 ff. Here Occasion is thus described:

"And him behynd a wicked hag did stalke,
In ragged robes and filthy disaray;
Her other leg was lame, that she noite walke,
But on a staffe her feeble steps did stay:
Her lockes, that loathly were and hoarie gray,
Grew all afore, and loosely hong unrold;
But all behinde was bald, and worne away,
That none thereof could ever taken hold;
And eke her face ill-favourd, full of wrinkles old."

Guyon seizes her by the forelocks:

"Therewith Sir Guyon left his first emprise,
And, turning to that woman, fast her bent
By the hoare lockes that hong before her eyes."
(St. 12.)

I add two other passages that may be of interest:

"Francesco . . . tooke opportunitie by the forehead.—" Greene, 'Francesco's Fortunes,' Works, ed. Grosart, viii, 90.

"Now that the occasion is offered, lay hold of the fore-locks; for if once shee turne her backe, make sure accompt never after to see her face againe."

"The Observations of Sir Francis Hawkins Knight in his Voiage into the South Sea A.D. 1593" (published 1622), in The 'Hawkins' Voyages,' ed. Markham, Hakluyt Society, p. 298.

May I take this occasion *fronte capillata* to remark that for the misprints in the Greek passage quoted in my article on this subject (MOD. LANG. NOTES, viii, 461) I am guiltless? They are due to the printer's neglect or inability to follow the corrections made in two proofs.

G. L. KITTREDGE.

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THE PHONETIC SECTION.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The fifth circular of the Phonetic Section, issued in November, 1893, has brought in 140 answers, representing six states west of the Mississippi and all the states east of that river, except New Jersey, Georgia, Florida, and Alabama. The replies have been carefully tabulated, and the most important results will probably be published in three separate articles, dealing (1) with the insertion or omission of a stop between a nasal and a spirant, (2) with the pronunciation of words like 'nature,' 'verdure,' 'issue,'

'azure,' and (3) with the value of the unaccented vowel in 'begin,' 'fishes,' 'senate,' etc.

I wish now to state briefly the outcome of my investigations with regard to the suffix 'ful,' which is pronounced in two ways, *fl* (with syllabic *l*) and *ful*. The examples selected were 'awful,' 'beautiful,' 'cheerfully'; in the first and third, the 'ful' immediately follows the stressed syllable; in the second, it is separated from the accent by an atonic syllable, and hence may receive a weak secondary stress; in the third, it is followed by the adverbial ending 'ly,' which, apparently, tends in many cases to preserve or restore the *u*.

About 135 correspondents gave me, as well as possible, their "unstudied" pronunciation. In 'awful,' 35 per cent. use *ful* and 65 per cent. *fl*; in the other two words, 45 per cent. say *ful* and 55 per cent. *fl*. Eastern Massachusetts is about evenly divided on all three examples; the rest of eastern New England is very strongly in favor of *ful*; western New England manifests no marked preference. New York City is almost unanimous for *fl* throughout; the rest of New York State inclines slightly toward the same pronunciation. Ohio shows no instance of *ful*; most of the western states, however, give a large majority to *ful* in 'cheerfully,' and Illinois and Wisconsin prefer it in 'beautiful' as well. The South is nearly unanimous for *fl* in 'awful,' and has a decided preference for it in the other words; but Virginia favors *ful* in 'beautiful' and 'cheerfully.'

C. H. GRANDGENT, *Secretary*.
Cambridge, Mass.

ROMANISCHE JAHRESBERICHT.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—It will doubtless interest the readers of the MOD. LANG. NOTES to learn that the *Romanische Jahresbericht*, edited by Profs. Vollmöller and Otto, the first number of which appeared in the fall of 1892, since when no further numbers have appeared,—is to be continued. A number of the *Hefte* or *Jahrgänge* are now ready, and will follow each other in rapid succession. Concerning the law suit,

which was the cause of the temporary discontinuance of the *Jahresbericht*, and which has just been decided in favor of Prof. Vollmöller, the reader is referred to the *Literaturblatt für Germ. u. Rom. Philologie* for August and Decbr. 1893, and the *Endgiltige Berichtigung* of Prof. Vollmöller, in the *Roman. Forschungen*, Vol. vii. To those who have received the first number of the *Jahresbericht*, the news of its continuance will certainly be welcome. The title of the journal: *Kritischer Jahresbericht über die Fortschritte der Romanischen Philologie*, explains its object, while the names of the editors,—Karl Vollmöller and Richard Otto,—together with G. Baist, C. Salvioni, W. Scheffler and E. Seelmann,—sufficiently indicate the high character of its contents. It is a journal which cannot be too highly recommended to all who wish to keep informed of the progress in the field of Romance studies.

HUGO A. RENNERT.

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BRIEF MENTION.

The following subjects have been announced by the *Philologisk-historiske Samfund* of Copenhagen for their annual prize contest. The first two are open to all members of the society, the others are limited to student members. The latter papers should be handed in on or before July 1, 1894; the former six months later.

a) Heelaarsopgaver:

1) Den danske Grammatiks Behandling i det 17de Aarhundrede.

2) Charakteristik af Realismen i den alexandrinske Poesi, væsentlig paa Grundlag af de opbevarede Digterværker.

b) Halvaarsopgaver:

3) En kritisk Redegjørelse for Tankegangen (Dispositionen) i Platons Gorgias.

4) Oversættelse og kritisk-exegetisk Commentar til Varro, De lingua latina V, §1-40 M.

5) Oversættelse af Sigrdrifumál, ledsaget af en sproglig Commentar samt en kritisk Undersøgelse af den Form, hvori Digtet er overleveret.

6 Chanson de Roland Str. lvii-lxxxiii (V. 703-1016) oversættes og kommenteres.